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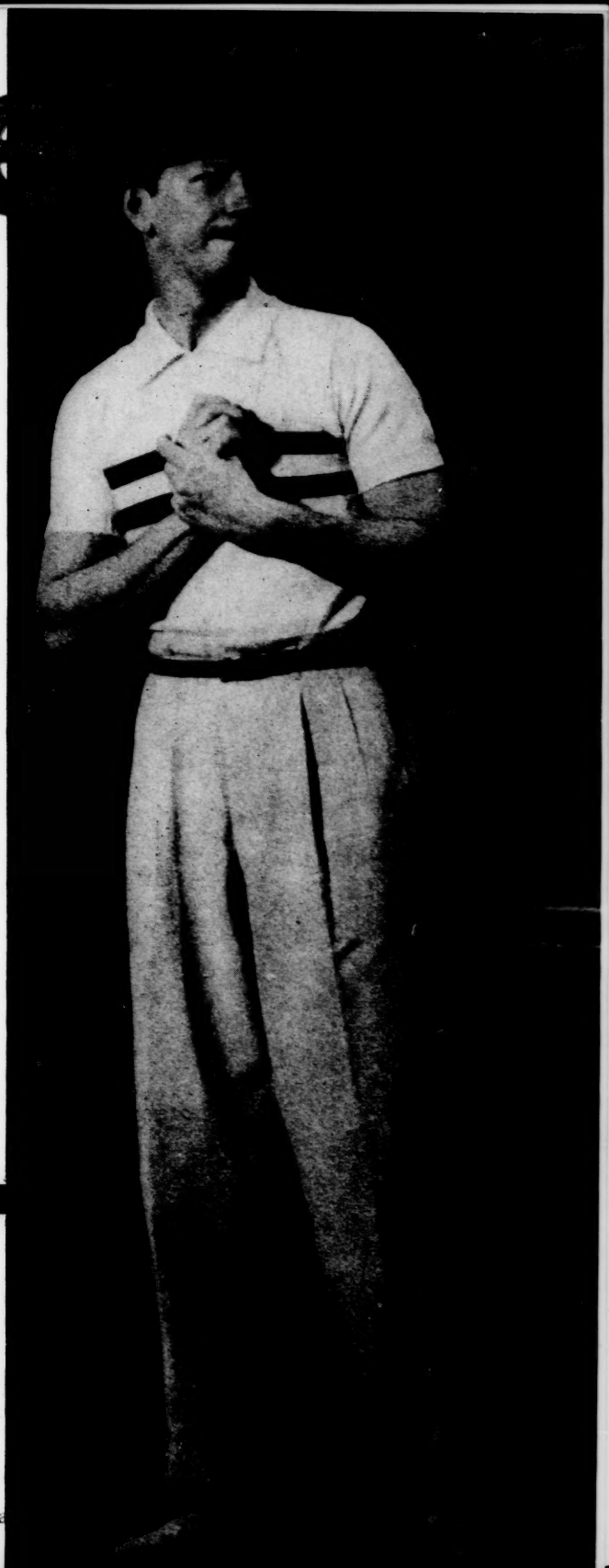

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(See page 38)

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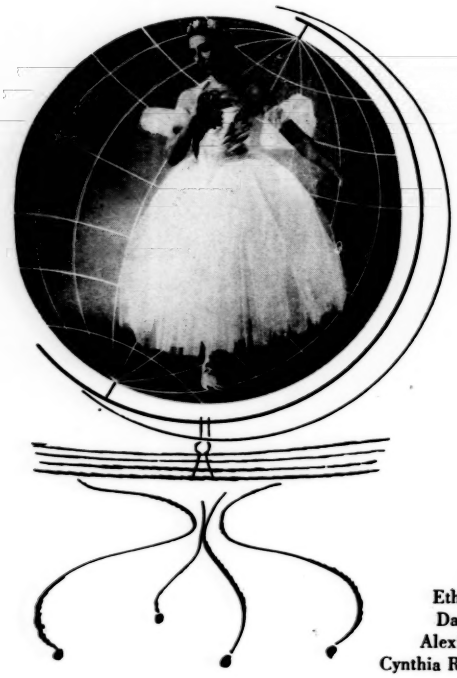

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NEWS . . .

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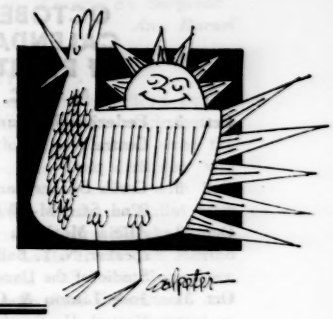

SADLER'S WELLS BOWS . . .

More than 3,000 pair of shoes, 1,500 costumes and 50 tons of scenery were shipped by boat in time for the Sept. 13th premier of the Sadler's Wells Ballet at New York's Metropolitan Opera House. Coming for its third American tour, the Covent Garden company arrived by plane (see p. 33), the mode of transportation most frequently used by ballet companies these days. The gala premiere, gala on and off stage, was attended by an enthusiastic and discerning audience which included many dance celebrities, among them **Martha Graham, Antony Tudor, Agnes de Mille, Alicia Markova, Alexandra Danilova, Mia Slavenska, Frederic Franklin, Margaret Craske, Felia Doubrovska, Ludmila Shollar, Anatole Vilzak** and many others. In the box of **Dame Ninette de Valois** were **Vera Nemtchinova, Anatole Oboukhoff, Frederick Ashton** and Covent Garden Administrator **David Webster**

An after theatre supper party was tendered by **Mr. and Mrs. S. Hurok** by way of welcome to the company and friends. It took place in the Starlight Room of the Waldorf Astoria where the dancers, including prima ballerina, **Margot Fonteyn** danced happily through the night. Among the distinguished guests was Musical Director **Robert Irving,** whose vital conducting contributed greatly to the effect of the opening performance . . . among other festivities, the company was feted on Sept. 20th at the Lensky studio where, at an elegant party co-hosted by **Lensky** and **David Raher,** the English visitors met many American colleagues.

N. Y. C. BALLET . . .

N. Y. C. Ballet, having successfully completed its two and four week seasons in Los Angeles and San Francisco, respectively, has departed for Europe (see p. 33). Invitations have been received for the company to give extended seasons in California next summer.

The European itinerary includes two months in Italy: Milan, Sept. 7-13; Venice, Sept. 17-20; Milan, Sept. 22-27; Turin, Sept. 29-31; Naples, Oct. 3-11; Rome, Oct. 13-16; Palermo, Oct. 18-20; Trieste, Oct. 22-25; Florence, Oct. 27-28; Genoa, Oct. 30-Nov. 1. Then, West Germany and Scandinavia. **Diana Adams, Janet Reed, Hugh Laing, Frank Hobi** and **Shaun O'Brien,** all on temporary leave, have not gone overseas. There will be some interesting changes in cast, as a result of shifts in personnel, including **Marie Jeanne** in "The Cage" (after Nora Kaye leaves for Japan late Oct.). **Jacques D'Amboise,** rising rapidly in the company, will be doing several new roles before he leaves in Nov., for 10 weeks in Hollywood, to do a small acting-dancing role in MGM's "Them Sobbin' Women".

OVER THE BOUNDING MAIN . . .

The resounding success of **Rosario,** partner **Roberto Iglesias** and Co. has brought so many European engagements to this newly reorganized Spanish troupe that it will be at least a year before they can return to Madrid, which first acclaimed them last spring . . . **Martha Graham** and Co. will definitely tour Europe next spring. Gertrude Macy is currently in Paris, settling dates and places with impresario Anatole Heller . . . Hurok has signed **Roland Petit** and company for N. Y. appearances in Jan. If she can get permission from MGM, **Leslie Caron** will join them in their U. S. appearances . . . **Marina Svetlova,** on this side of the ocean for a flying visit between appearances with the Festival Ballet in London, appeared with the Toronto Symphony Orch. in August for the 3rd time. Svetlova leaves the English company in time to start her 10th Columbia Concerts tour this Jan. **Jack Beaber,** formerly of Ballet Theatre (and currently featured at Radio City Music Hall with **Paula Lloyd)** will then join her as leading male dancer. She has also been invited to guest with the Festival Co. when they make their first U. S. visit in 1954-55.

A last minute note from England informs us that, sponsored by the government of India, Svetlova, **Anton Dolin** and **John 'Gilpin** are flying East to appear in concert in New Delphi, Calcutta and Bombay in early Oct. They will be back by the 19th of Oct. for a Festival Ballet tour.

WEST TO EAST . . .

On Sept. 23rd globe-trotting dance-choreographer **Paul Szilard** flew to Japan for a second time (see July issue for his report on a previous tour). Ballerina **Nora Kaye** joins him in Tokyo in late October, taking temporary leave from the N.Y.C. Ballet, which will then be in Rome. Together they will make 40 appearances throughout Japan as guest artists of the **Komaki Ballet.** Featured in their programs will be a full-length version of "Giselle", staged for the Japanese company by Szilard after the Jules Perrot version. Kaye danced the role of Giselle previously with Ballet Theatre in 1949. In addition, programs will include a new Szilard ballet called "Night Fright" to music of Ravel, with costumes and sets by **Marta Becket.**

BALLET THEATRE RETURNS . . .

Last minute information has come to us about the earlier-than-expected termination of the successful European tour of Ballet Theatre, originally scheduled to end on Nov. 15. Now, however, because of political unrest and financial insecurity in Portugal, where the company was next to appear, they return to the U. S. in early Oct. for a 6 week rest period before starting rehearsals for an extensive American tour. They will not be dancing in Manhattan before the fall of 1954, but will be at the B'klyn Academy of Music on New Year's Eve and Jan. 1, 1954 . . . **Edward Caton** and **Mary Ellen Moylan** returned several weeks ago — the first to resume teaching at the Ballet Theatre School, the latter to recuperate from the effects of a torn ligament.

NEWS AND NEWS NOTES . . .

Jose Greco has added three "Gitanillos de Bronce" (little gypsies from Bronce) as features in his regular company, which once again includes wife **Nila Ampara** . . . **Dame Ninette de Valois** was guest speaker at the Sept. 20th opening meeting of the N. Y. Ballet Club . . . If you've come across Edgar Box's "Death in the Fifth Position", and wondered about the identity of the informed, sophisticated author — the pseudonym is **Gore Vidal's.**

OCTOBER CALENDAR of EVENTS

N. Y. C.

Oct. 3	**Federico Rey and Pilar Gomez** Central H. S. of Needle Trades; 8:15 p.m.
Oct. 3	**Carib Singers and Dancers** 92nd St. YM-YWHA; 8:40 p.m.
Oct. 18	**Alicia Markova** speaker, N. Y. Ballet Club; Theatre Studio of the Dance; 3:00 p.m.
Oct. 31	**Jose Limon & Co.** Central H. S. of Needle Trades; 8:15 p.m.

Sadler's Wells Ballet

Oct. 1	Sylvia
Oct. 2	Giselle; The Shadow
Oct. 3	Sylvia (*mat.*)
Oct. 3	Giselle; The Shadow (*eve.*)
Oct. 4	Sylvia (*mat & eve*)
Oct. 6	Le Lac des Cygnes
Oct. 7	Checkmate; Don Juan; Homage
Oct. 8	Sylvia
Oct. 9	Le Lac des Cygnes
Oct. 10	Le Lac des Cygnes (*mat*)
Oct. 10	Don Juan; Daphnis and Chloe; Les Patineurs (*eve.*)
Oct. 11	The Sleeping Beauty (*mat & eve*)

ON TOUR

Sadler's Wells

Oct. 13-17	Philadelphia
19-24	Boston, Mass.
26-28	Toronto, Ca.
30-31	Montreal, Ca.

Jose Greco & Co.

Oct. 1-10	Washington, D. C.
Oct. 12	Hartford, Conn.
Oct. 13	Providence, R. I.
Oct. 14	New Bedford, Conn.
Oct. 15	Worcester, Mass.
Oct. 16	Springfield, Mass.
Oct. 17	Bridgeport Conn.
Oct. 18	Rochester, N. Y.
Oct. 20	Cincinnati, Ohio
Oct. 21	Normal, Ill.
Oct. 23-31	Chicago, Ill.

de Mille Dance Theatre

Oct. 12	Baltimore, Md.
13 & 14	Washington, D. C.
15	Richmond, Va.
16	Durham, No. Car.
17	Greensboro, No. Car.
19	Knoxville, Tenn.
20	Clemson, So. Car.
21	Atlanta, Ga.
22	Rock Hill, No. Car.
23	Winston Salem, No. Car.
24	Roanoke, Va.
26	Columbia, So. Car.
27	Augusta, Ga.
28	Savannah, Ga.
28	Daytona Beach, Fla.
29	Tampa, Fla.
31	Miami, Fla.

Slavenska-Franklin Co.

Oct. 26	Providence, R. I.
Oct. 27	Albany, N. Y.
Oct. 28	Syracuse, N. Y.
Oct. 29	Harrisburg, Pa.
Oct. 30	Altoona, Pa.
Oct. 31	Pittsburgh, Pa.

Ballet Russe de Monte Carlo

Oct. 1	Mankato, Ill.
2	La Crosse, Wisc.
4	Fargo, No. Da.
5	Winnipeg, Manitoba
6	Yorkton, Saskatchewan, Ca.
7	Prince Albert, Saskatchewan, Ca.
8	Saskatoon, Saskatchewan, Ca.
9	Regina, Saskatchewan, Ca.
10	Medicine Hat, Alberta, Ca.
12	Lethbridge, Alberta, Ca.
13 & 14	Calgary, Alberta, Ca.
15 & 16	Edmonton, Alberta, Ca.
17	Red Deer, Alberta, Ca.
19	Glascow, Mont.
20	Williston, N. Da.
22	Sterling, Col.
23	Cheyenne, Wy.
24	Scottsbluff, N. Da.
26	Abilene, Ka.
27	Great Bend, Ka.
28	Hutchinson, Ka.
29	Garden City, Ka.
30	Pampa, Tex.

The **Slavenska-Franklin** Co. begins a 7 week tour October 27 . . . **Renate Schottelius**, leading Argentinian modern dancer, is currently visiting and studying in N. Y. . . . **Donald MacKayle** and Co. appear on "Omnibus" Sun., Oct. 11 . . . Spanish dancer-singer **Lola Flores** will be appearing at the Strand Theatre in B'klyn from Oct. 1-7.

DOROTHIE LITTLEFIELD DIES . . .

Dorothie Littlefield, 36, well-known and well-loved dancer and choreographer, died of a heart attack in Evanston, Ill., on Aug. 16th. Miss Littlefield, who was married to Harper Flaherty, was premiere danseuse of the Philadelphia Ballet Co. which was headed by her sister, Catherine, and later of the Chicago Civic Opera Co. She also was leading dancer in "American Jubilee" at the N. Y. World's Fair in 1940, and later in "Song of Norway" on Broadway. She assisted her sister with the choreographing and staging of the Arthur Wirtz's ice shows — learning how to skate at the same time so she could better understand it. She took over when Catherine died two years ago and was preparing for the forthcoming show at the time of her death.

Miss Littlefield's mother conducts a ballet school in Philadelphia where her children got their early training. One of Miss Littlefield's brothers, James, now dead, was a song writer, and a surviving brother, Carl, once accompanied the Littlefield dancers.

RE THE CINEMA . . .

We hear that the R.R. underneath the dance reviews in one of the Rome newspapers stands for **Roberto Rossellini** . . . The **James Mitchell** in the Agnes de Mille Dance Theatre (see p. 18) will be familiar to those who saw him in the role of the choreographer in "The Bandwagon" . . . **Jerome Robbins**, who has been offered the position of dance dep't head at Columbia Pictures, is still on the fence about signing the contract.

ETERNAL YOUTH . . .

Ruth St. Denis, en route to Jacob's Pillow tc perform during the first weekend in Sept., visited with us and proved to be as witty, worldly, and spiritual as ever. "I have spent", she said, "fifteen years making love to my audiences—just as they, too, have offered love to me. Love is the basis of the creative life of the universe".

With 76 lively years behind her, the famed dancer is just beginning an ambitious new center for the arts near Riverside, Calif. Architectural plans are already started for the 50 acres of grainland which are to be the nucleus of the art colony. Plans include a motion picture studio, gardens and farms, a hall of silence for spiritual study and grants for the studios of young artists.

EAR TO THE GROUND . . .

Sybil Shearer will come East from Chicago to open a dance series at the B'klyn Academy of Music on Nov. 11 . . . The **Dark of the Moon Ball** this year transfers to Harlem's Club Sudan, site of the famous Cotton Club, which is scheduled to be torn down shortly. The Oct. 9th ball will be a last fling on the historic jazz spot . . . **Nelle Fischer** and **Jerry Ross** well known TV and club team, have dissolved their partnership . . . **Ronne Aul** has joined **Mary Anthony** and **Billie Kirpich** (all of the New Dance Group), in Rome to rehearse an important Italian musical which Miss Anthony is choreographing . . . The **Arthur Murrays** turned down a $10,000 a week offer to appear as a dance team at the Thunderbird Night Club in Las Vegas—conflicting TV commitments . . . Ciro's in L, A. held onto **Katherine Dunham & Co.** as long as possible before her Oct. opening in Mexico City—from there a South American tour.

Mrs. Philip P. Richardson, wife of the editor of the London Dancing Times, passed away on July 27th . . . **Leslie Caron** was in town studying at School of American Ballet and Ballet Arts. She stayed until after the opening of Sadler's Wells . . . "Roman Holiday", delightful Paramount film that stars dancer **Audrey Hepburn** in an acting role, shows again how much better an actress can be if she is a dancer, too.

In the growing tradition of using dance for industrial advertising, the Dodge Motor Company engaged a concert dance group for a 5-week tour of the West. The company, which left on Aug. 30th, consists of **Marjorie Reilly, Betty Wells, Sigyn Lund, Anya Lee** and **Victor Reilly — Bill Holbrook** choreographing.

KOVACS AND RAB . . .

From London's Festival Ballet comes news (see page 80) of the sensational debut of the Russian-trained Hungarians **Nora Kovacs** and **Istvan Rab.** Expected here late September, they will be seen in several TV presentations and may soon after head a small company in an American tour. Rab (known in Russia as Rabovsky) is said to be an exceptional

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virtuoso and news of his dazzling consecutive double and triple tours en l'air precede him.

NEW PROJECTS . . .

David Lichine, who with wife **Tatiana Riabouchinska** and **Oleg Tupine,** has been working on a TV film of "The Happy Hypocrite" in Los Angeles, is also well started on two other projects. The first is a book about ballet which will be printed in three languages. The second is a new ballet company which has, in fact, already spent several months in the preparatory stage and will be called, in French, "Ballet de la Ville des Anges"—in English, "Ballet of the City of the Angels". More anon.

The **Dance Notation Bureau** initiates a new series of informal talks intended to "bridge the gap between the understanding of movement as needed by the dancer, teacher or choreographer, and that needed by the notator". The talks will take place on the first Friday of each month. . . . The **N. Y. Film Society** and the **Katherine Dunham School** announce a series of 16 evenings of dance films with lecture-demonstrations, starting Sept. 22, when **Frederic Franklin** spoke and showed his films taken recently in Japan. **Alexandra Danilova, Katherine Dunham, James Starbuck, Lillian Moore, Lydia Joel,** and other speakers are scheduled for later programs.

AT THE PLAZA . . .

Marge & Gower Champion opened a 4 week stay at the Persian Room of the Plaza Hotel, where they will be until Oct. 15. Poised, hard-working and ingratiating, the two perform their well-known "County Fair" and "Under the Clock" numbers as well as several others, supported by a group of choreographed singers called "The Cheerleaders".

INCREASE IN PAY . . .

All ballet companies under the jurisdiction of the American Guild of Musical Artists (AGMA) have been notified of an increase of pay for dancers and stage managers, an adjustment pursuant to a 5.25% increase in the cost of living, according to the Consumers' Price Index.

New minimum rates are: Dancers (performance week) . . . $87.50 (as compared with $83.00); Dancers (rehearsal week) . . . $47.00; Stage Managers . . . $158.00; Ass't Stage Manager . . . $105.00; Single Performances (in city of origin) . . . $26.25; Single Performances (outside city of origin) . . . $33.00; Sustenance (per day) . . . $8.50; Travel Pay (per day) . . . $5.75; Overtime (per hour) . . . $1.65.

CARNIVAL IN FLANDERS . . .

All good intentions, talent, and over a quarter million dollars to the contrary, "Carnival in Flanders" lasted less than a week after its Century Theatre opening on Sept. 8th. Although **Jack Cole's** name was not listed in the program because of difficulties with the management which resulted in his leaving the show during the Philadelphia try-out, it was his powerful "Plundering of the Town" ballet and Spanish Trio sequence which highlighted the show. Tamiris, according to program credits, was responsible for the not-too-strong "Carnival" ballet and the well-done musical numbers. Short as was its run in town, the musical brought in a bright new dance personality — **Matt Mattox.**

CHICAGO NEWS

Chicagoans **Audrey Dechmann** and **Alan Howard** signed up with New York City Ballet when the company passed through late in August. Howard was a soloist with Ballet Russe de Monte Carlo.

Local boy **Norman Shucart** was added to the cast of "New Faces".

Neville Black, gifted young modern dancer and a pupil of Sybil Shearer, has discovered a new facet to his talents. He not only dances, but sings Calypso songs, and most ably, in the Blue Angel Cafe, where he is part of the Jimmy Payne Calypso Show.

Among the notable accomplishments of the **David Tihmar**-directed Music Theatre was the production of "On Your Toes" with **Mia Slavenska** in the lead and Tihmar in the Bolger role. Slavenska was devastating in a broad parody of a Russian ballerina.

Ballet Guild of Chicago garnered a tidy sum and provided the dance world with its most glamourous affair of the summer, a midnight benefit show given on Aug. 16 in the Morrison Hotel's Terrace Casino. **Harold Lang,** slated to be master of ceremonies, was felled the last minute by a bleeding jaw and was replaced by **Anatole Chujoy** and **Beverly Bozeman**—a neat juxtaposition of urbane wit and witty charm. Adding to the festivity of the occasion was the presence of several hundred members of the CNADM headed by President **Edna Christensen.** Participating were outstanding dancers from the various shows and night spots in town.

IN ST. LOUIS . . .

The Municipal Opera's outdoor season in St. Louis had **Anthony Nelle** and **Ted Cappy** as dance directors this summer. **Patricia Bowman** was guest ballerina in a number of pieces, including "Bitter Sweet" and "Blossom Time". **Yvonne Chouteau** and **David Nillo** appeared in "Rip Van Winkle", **Betty Bruce** in "No No Nanette", **Nelle Fisher** and **Jerry Ross** in "One Touch of Venus", **Nina Novak** and **Michael Maule** in "Carmen", **Lidija Franklin, James Jamieson** and **Sondra Lee** in "Bloomer Girl" and **Maria Karnilova** and **Michael Maule** in "Cyrano de Bergerac".

Ann Barzel

SCHOOL DAYS . . .

The dance department of Julliard School of Music opens its third year of classes on Oct. 1, 1953. Students from all over the U.S. and several foreign countries will take classes in modern dance with **Jose Limon** and **Martha Graham,** ballet with **Antony Tudor** and **Margaret Craske,** dance composition with **Louis Horst** and **Martha Hill,** repertory class with **Doris Humphrey,** dance notation with **Ann Hutchinson,** and a course in "Literature and Material of Music for Dancers" to be given by **Norman Lloyd, Helen Lanier** and **Hazel Johnson.** Classes in the Preparatory Division, open to children from seven years through high school age, will be taught by **Patricia Birsh** and **Pearl Lang.**

Gina will conduct classes in the dances of India at the Eastern Dance Center, Carnegie Hall, beginning Oct. 5, including basic Hindu dance, Bharata Natyam, North Indian, Manipuri and Kathakali . . .**Valerie Bettis** teaches a Sept.-Oct course at the **Aubrey Hitchins** School.

The Courtney School in Louisville, Ky., started fall classes on Sept. 8 . . . **Kate Forbes** will conduct a teachers' refresher course for the Cecchetti Council, Sept. 29th through Oct. 5th . . . **Rita Emerson,** teacher of the Cecchetti method from Pettswood, England, has been the guest of **Lera Rae** of Dayton, Ohio . . . Classes began on Sept. 14 at the Toledo (Ohio) Ballet Work Shop. Directed by **Marie Vogt,** a concert group from the workshop called the Toledo Ballet, will present 6 winter concerts, 2 with the Toledo Orchestra.

Helen Wicks Reid returned last month from a two month tour of Europe where she visited and took a brief look at dance in Spain, Italy, Germany, France, Ireland, and England. In London, she was a guest at the Congress of the Imperial Society of Teachers of Dancing. Back in Port Washington, classes began at Mrs. Reid's school on Sept. 14 with **Doris Deakin** and **Diane Pedersen** assisting.

Beginning Oct. 12, the **Albert Butler** School offers classes in ballroom to juniors and teen-agers, to be conducted by **Harold Halliday** and **Virginia Gordon.** Mr. Butler goes to Phila. on Oct. 1 to teach for the American Recreation Association.

Evelyn LeMone resumed classes at her Pasadena, Calif. school on Sept. 14 . . . The **Ballet Russe Academy** of Cleveland (other branches in New York and Chicago) will have well-known ballet dancer **Nicolas Orloff** and **Ruth Pryor** as regular staff members.

Christine Fokine announces the opening of a modern jazz dep't at the Fokine School presented by **Elna Laun,** former teacher at the Weidman School and choreographer for the Frank Sinatra TV Show.

A time and wear saver for dancers are the new **"Danskins"** — nylon tights with feet, manufactured by Triumph Hosiery Mills. They are opaque and especially designed to fit without wrinkles . . . A festive tea was given by **Capezio** in Los Angeles for N.Y.C. Ballet when they were there . . . **Jimmy Selva** hosted a large cocktail party at the DEA's July convention .

The International Repertory Ballet Co., organized in Pittsburgh in November, 1952 by Francis Mayville, made its debut in its home town with performances on Aug. 27, 28 & 29. The company, after rehearsing for 9 months, has so far appeared in Altoona, Aspinwall and State College, Pa. With it for the Pittsburgh performances was **Salvador Juarez** of Ballet Russe de Monte Carlo, who also choreographed a new work, one of the 13 ballets presented.

OPPORTUNITY KNOCKS . . .

The person who takes the job will have to be a dancer, choreographer, organizer, director and a lot of other things. The salary isn't very high but there are opportunities to augment it. Most important—the job is open and exciting. The University of Montana, following the lead of several other institutions of higher learning, wishes to organize and develop a ballet department in its School of Music. If you qualify to take on such a job and are interested, you may contact Dean Richardson of the School of Music directly. It's the University of Montana, Missoula, Mont.

(continued on page 80)

Looking at Television

with Ann Barzel

● It is time to start a campaign for dancing without gimmicks on television. Dancers are seldom presented just to dance. More often they are supposed to interpret a tune ("Your Hit Parade"), illustrate a musical composition ("Firestone Hour"), lend atmosphere ("Jane Froman Show"), bid for applause ("Chance of a Lifetime"), or they are asked to present their art for the purpose of comparison with accordion playing and warbling ("Judge for Yourself").

The last-named show (NBC—Tuesdays) has the most involved talent assessment system on the airways. There is the audience and the panel of experts to appraise the performers, who are being rated for excellence. We'd like to know just what measuring stick is used to judge how a tap dancer stacks up against a soprano and a harmonica player. The name of the show proclaims one should "Judge for Yourself", so we did on Sept. 1 and found Georgie Tapps the top entertainer.

The motion picture world has long been addicted to superlatives, but it really is not becoming to television with its puny 21-inch-and-less screens. For instance — on Aug. 23 "Toast of the Town" (CBS) included the Ray Anthony band. Illustrating one of its numbers was that familiar dance episode — a brawl on the corner of a slummy part of town. The principal characters were a policeman, a gangster and a blonde. They danced violently, ran up rickety stairs and along rickety balconies. Finally there was a shooting and the triple topple to death. After it was all over Ed Sullivan invited the blonde, a Miss Ray MacGregor of Flint, Michigan to come out for a bow. Weighing his words carefully Sullivan announced, "Of all the ballerinas, and we've had some wonderful ones on this show, you're the best." Very gallant of Mr. Sullivan, but remembering "Toast of the Town" appearances of Margot Fonteyn, Moira Shearer, Rosella Hightower, etc, etc. — we'll just judge for ourselves.

Accustomed to newspaper caption writers' misuse of the title ballerina, we should be inured to its indiscriminate bestowal, but we hate having it rammed down our throats several times a month that Nanci Crompton is "America's leading ballerina". The young lady is one of the most frequently hired acts on television. She does wear toe shoes for her spinning routines, but there is little in her performance to suggest ballet dancing and it is not fair to condition the unknowing public with mis-statements.

"Nothing But the Best" (NBC—Sundays) aired two real ballerinas this month. On August 30 Maria Tallchief danced a variation from "Swan Lake" and on August 9 Alexandra Danilova, with Frederic Franklin, danced the Blue Danube Waltz from "Beau Danube."

The same show had the Trinidad Dancers on August 18 in a production that might have been titled "Beau Trinidad". Atmospherically it was good — lush vegetation and frantic dancing. (It is so easy to get lush and frantic on 21"). A snake dance was the best. Amateurish, however, was the bit of opening mime in which an artist was discovered (in Trinidad, of course) painting a girl's portrait.

Earl Barton, on the "Hoagy Carmichael Show" (NBC) Sept. 5 and on "Ladies' Choice" (NBC) Sept. 10, is a tap dancer worth watching. He is at his best in big loping movements. His introducing of various dance forms in his routines is interesting, but he works a bit too hard at bringing in unrelated ballet steps. Young tapster Robert Fitch, who has advanced to repeat performances on the "Ted Mack Amateur Hour" should have graduated to professional status by now.

Arthur Godfrey, it seems, would rather be caught dead than have a dancer on one of his shows, so when a couple of girls skipped in with tambourines on Sept. 2 we stopped the dial, but not for long. A few steps showed up the girls for what they were, singers.

Numerous vacationing dancers and conventioning dance teachers were hauled before the personality guys and gals who exploit themselves on the daytime shows under the guise of "interviewing guests". (The usual procedure is to ask silly questions, answer them before the guest gets a grip, laugh like mad at their own jokes then rush to the commercial.) The best prepared guests we saw came in a group and had things their own way on "Hi Ladies" (Dumont—August 13). This trio from the CNADM not only guided the conversation and got in some nifty publicity for dance schools, but they even brought their own recorded music and illustrated three forms of dance — right in their well-planned street clothes.

Edith Allard appeared on several Chicago shows and charmed not only the viewers but even the interviewers with her "ballet dancer in Paris" adventures.

Kay Westfall ("Bob and Kay"—NBC) had the tables turned one day last month. She asked some pretty intelligent questions about dance education of a night club line girl who came up with the confession that she had had only ten dancing lessons and found it adequate. — "Picking up fast" is all a girl needs to get ahead in the profession, according to this young lady. We decided Miss Westfall and her audience deserved better so we routed a couple of smart, well-trained dancers her way on August 14. June Stern of "Pal Joey" and Carol Lawrence of "New Faces" not only decorated the screen mighty well, but under Miss Westfall's wise guidance they did a beautiful propaganda job for dance education and a civic ballet.

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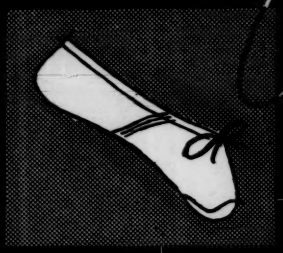

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Dance Books in Review

Japanese Theatre
by Faubion Bowers
Foreword by Joshua Logan
Hermitage House, N. Y., 1952
294 *Pages*: *Illustrated*: $5.00

Japanese Theatre in Highlight
A Pictorial Commentary
by Francis Haar
Text by Earle Ernst
Introduction by Faubion Bowers
Tuttle, Tokyo, 1952: 127 *pp.*

Reviewed by Doris Hering

In his preface to *Japanese Theatre*, author Faubion Bowers says, "Kabuki, together with the more recently perfected Chinese opera, are perhaps the oldest popularly supported, traditionally performed, classic theatre arts still active in the world." And all through his book he makes one see why. With simplicity and happily, without the intoxication that usually distorts what Western writers have to say about the Eastern arts, he unfolds the history of this rich theatre form and explains why it has endured for three and a half centuries, why it will probably continue to endure, and most important, why it is so beautiful.

He devotes the first thirty-five pages of his book to the historical elements of which Kabuki is the culmination. There is the stately Noh drama with "its elusive gestures and lyric overtones." There is the strange Bunraku puppet theatre in which the puppeteers appear on the stage with their charges and for which some of the most beautiful plays have been written. And finally there is Kabuki, born of the bold gyrations of a dancing girl who chose a river bed as her stage one day in 1586.

Beginning with this humble incident, Mr. Bowers adds element after element, until he makes one feel all the complexity, both cultural and theatrical, that comprise Kabuki as it is known today. He describes the rise of O'Kuni's (for that is the name of the river bed dancer) Theatre and how finally this art, begun by a woman, was taken over by men.

He evaluates the literary content of Kabuki plays and even adds his own translations of some of the best ones. And he describes the costuming, the sets, the relationship between actors and audience, and many fascinating human details in a theatre form whose prime strength lies in its nearness to the needs of its audience.

Unlike most theatre writers, Mr. Bowers is strongly aware of the role of dance. His descriptions of the early Kagura, Gigaku, Bukaku, Dengaku, and Sarugaku dances are the most satisfying we have ever read, again because he refrains from ecstatic "impressions" and describes the dances as accurately as he can. What's more, he takes the trouble to relate these early dance forms to the movement in Noh, in the Puppet theatre, and

(*continued on page* 12)

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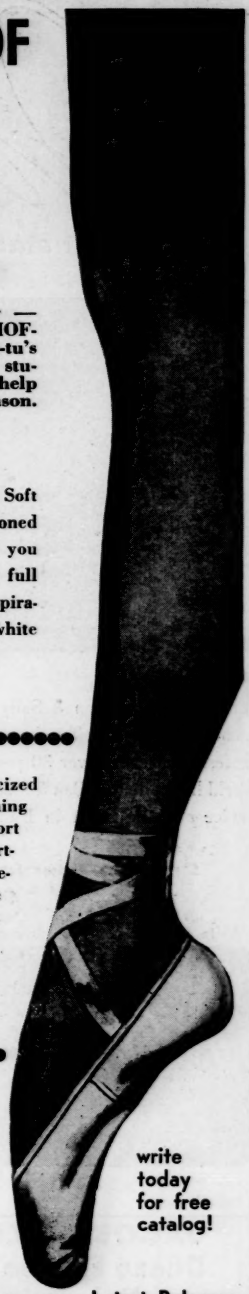

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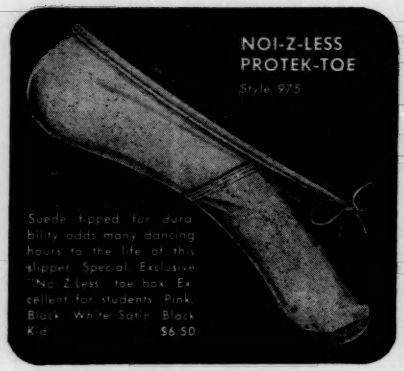
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(*continued from page* 11)

finally in Kabuki.

And here again he does not generalize. He breaks the movement of Kabuki down into its components of dance, pantomime, imitation of the movement of puppets, gestures, and the pose. Most fascinating of these elements — and one used infrequently, if ever, in western theatre — is the pose. It occurs at some strong, climactic moment, when suddenly all of the characters stop moving and make a tableau. As Mr. Bowers says, "(it is) a kind of exclamation point interjected at given intervals to signify the end of a sequence of movements or to call the audience's attention to the importance of the specific moment." The only instance we can think of in western theatre where a still moment takes over is in the climax of Tudor's *Lilac Garden*. But even in the art of stillness, the Japanese Kabuki actor goes our own actors one better with the use of the "mie." This is the crossing of one eye during a pose to signify heightened emotional tension.

The "mie" and other elaborate and highly controlled devices are only one small element of the art of acting as it is practiced in Japan. How much more meaning the word "actor" has in the Japanese theatre than in our own! How inadequate our half-trained thespians seemed after we read Mr. Bowers' account of the great Japanese acting families who pass the tradition on from generation to generation.

The Japanese actors include painting and the writing of poetry as part of their accomplishments — accomplishments that they begin to acquire when they first set foot on stage at the age of five and at which they are not considered proficient until their middle forties.

It is amazing that without having made a lifetime study of Japanese theatre and customs, Mr. Bowers could have come up with the mass of fact and lore that colors his book. He has made of it a fusion that is deeply and actively creative.

His book is handsomely illustrated with photographs of actors, stage sets, and puppets. Some of these, including the frontispiece of a puppet by Isamu Noguchi, are in stunning full color.

As if to make Mr. Bowers' book seem even richer, Francis Haar's picture book, *Japanese Theatre in Highlight* followed it on the market. It is a modest volume with excellent descriptive and historical notes by Earle Ernst. As the pictures progress through the Noh and Puppet theatres to the Kabuki, they become more and more exciting. And as one pages through the Kabuki section, some of the actors seem literally to dance off the pages.

Most of Mr. Haar's photographs were taken during performance, and they succeed admirably in catching moments of high animation. Together with *Japanese Theatre*, this work has us eagerly awaiting the arrival of the Kabuki theatre, scheduled to appear in this country next spring.

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Golden Slippers
by Lee Wyndham
Illustrated by Vera Bock
Longmans, Green & Co., Inc., N. Y.,
$2.75, 211 *pp.*

Reviewed by Regina Woody

For those of you who loved *Slipper Under Glass* Lee Wyndham has written a sequel called *Golden Slippers.* It is a book for the starry-eyed teenager who is interested in the sunny side of the screen along with a gay bit of romance. Unfortunately, most young dancers know that comedy and satire are fully as difficult and elusive as dramatic or classic roles, and will hardly suffer Maggie gladly when she, who loathes comedy and believes that only the classic ballet is a valid art form, signs a contract which dooms her to appear as a character dancer.

In rehearsal Maggie fumes and frets but turns in only a languid performance before the cameras except when she is teased into a comic action by a Puckish choreographer. This chap is such a delightful character that it seems as if he ought to have better things to do with his time than nursing along a mulish-minded teenage dancer in a comedy role she so heartily hates.

In true formula fashion an accident (which, by the way, is exceedingly well written) happens, and Maggie is given the classic ballerina's role along with her own comedy one. She still isn't happy, though it certainly seems as if she ought to be. Two roles in one film are a whole lot of roles, especially in New York where there are more professional ballerinas to the block than anywhere else in the world. Even now Maggie doesn't turn in an inspired bit of comedy dancing until the film has been finished and her appearance on television is an accomplished fact. Only then, and only after the hated choreographer has proposed marriage while they are still on the air, does Maggie realize that the classic ballet is flat and dull compared to satirical dancing with her former slave-driver choreographer.

The background material of moving picture and television studios is extremely well done and should prove most interesting reading to young dancers, but the thesis, that practically any dancer can succeed on television or in the movies if she only gets the breaks and has plenty of brilliant coaching, is long outmoded. A century or so ago, when ballet was almost entirely under the patronage of kings and princes, a writer might be forgiven for assuming that the road to success was through favoritism rather than talent. But not today. Success in the year 1953 is not so much a matter of having a rich sponsor or playing Galatea to one's Pygmalion-like choreographer, as it is in having genuine dancing ability and considerable artistic integrity.

Vera Bock's illustrations are a delight. She has caught the spirit of do-or-die young dancers with skill and humor. They will surely be dancing studios pin-ups.

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Letters to the Editor

Regretfully we open this month's Mail Box with a warning. In the August issue of DANCE *Magazine we presented the first of a series of articles concerning Enrico Cecchetti, the great Italian dancer and teacher who died twenty-five years ago this November (see page 34 for Lillian Moore's history of Cecchetti as a teacher). We chose to lead off our tribute with an article by Thalia Mara called* CECCHETTI ISN'T EVERYTHING, *subtitled "the dangers of cultism", because we feel that a thoughtful and balanced appraisal is as true a sign of respect as flattering adoration. The article had the kind of thought-provoking impact which we had hoped it would. (The letters on this page are a small sample of the hundreds we have received).*

Unfortunately, a mid-western chapter of one of the teacher's dance associations chose to distort the meaning of Miss Mara's article by excerpting from it isolated sentences and using them, out of context, with the apparent intent of proving that DANCE *Magazine had printed an article which attacked Cecchetti and his teaching methods. Since the original article clearly pointed out the value of the system and suggested its study, with careful understanding and awareness of its virtues and weaknesses, the distortion was very awkward. In the form of a folded circular it was sent through the mails. We would like it to be known that the action was illegal in both its intention and in its encroachment on our federal copyright over all materials appearing in* DANCE *Magazine. We have, on many occasions, been happy to grant reprint permission for worth-while purposes and we shall continue to do so. But we hope never again to have cause to deal with unethical and illegal actions.* LYDIA JOEL

I would like to say how much I agree with every word that Miss Thalia Mara said in her Cecchetti article.

The varied styles of choreography operative in England and America today necessitate a far more adaptable technique in the dancer than will ever be attained by a rigid adherence to one method of teaching.

Miss Mara has said very much the same as the 'gospel' (if such a word can be used in relation to dancing) that Dame Ninette de Valois has been spreading in England for many years. It is the careful study and discriminating use of *all* the various methods by Dame Ninette de Valois and her collaborators, on which the two Sadler's Wells Ballet Companies and the Sadler's Wells School have been founded.

I sincerely hope that every teacher in America will read Miss Mara's article with the closest attention.

RICHARD ELLIS
The Allegro School of Ballet
Chicago, Ill.

(Ed. note—Mr. Ellis was, until recently, a member of the Sadler's Wells Ballet Co.)

May I take this opportunity to congratulate you on your August issue. The article by Thalia Mara was unusually good. She has expressed so well what many teachers, including myself, certainly must feel. Though my own study with Cecchetti was brief, I am sure, were he alive today, he would be the first to agree with Miss Mara.

ANNETTE VAN DYKE
Director, Dance Department
Milliken Univ., Decatur, Ill.

I would like to express my appreciation of the article *Cecchetti Isn't Everything* by Thalia Mara. It is, I think, an excellent exposition, and could only have been written by someone who has a wide background and knowledge of ballet . . . . . Everyone who has witnessed the harmful results of improper training will certainly be grateful that the Cecchetti Council is trying to remedy this abuse by training teachers and supplying syllabi which give, as clearly as words allow, the principles underlying classical ballet . . .

But the zeal and enthusiasm of my teachers on the Coast led me to believe the Cecchetti Method provided the *only* system of correct training. From my studies in New York, however, I think this is a mistaken notion.

It seems to me that what is needed is not a partisan presentation of instruction which tends to neglect and overlook contributions from other sources, but teachers who are well-grounded and have a thorough knowledge of the field—or at least a thorough knowledge of those aspects of it they attempt to teach.

KITA VAN CLEVE
New York, New York

Would you please start my year subscription with the August issue.

Everyone is talking about your article *Cecchetti Isn't Everything.* I would like very much to read it. MARILYN DE LEO
Chicago, Ill.

For anyone who has read it through, it is clear that Thalia Mara's article, *Cecchetti Isn't Everything,* did not attack the Cecchetti method. Yet, because of the many discussions which have ensued, I would like to make some clarifications, in the name of the constantly growing group of U. S. dance teachers who have joined together to study and work with the Cecchetti system of ballet training.

We have found that for many teachers who have been fumbling with a confusion of ideas and principles, this system, carefully worked out and based upon the actual teaching methods of the great Italian balletmaster, brings a definite and welcome channeling of effort. The graded system which it supplies is a help to those teachers, who, because of almost-forgotten early training or insufficient training in the first place, welcome a method of teaching which emphasizes proper placement of the body, the "know-how" of teaching specific movements, and a system of progress suitable to the advancement of the student.

It is important to note that because Cecchetti students are taught terminology and its translation into movement from the day they start to study, they are able, as they progress, to perform, quickly and fluently, enchainement without demonstrations by the teacher . . .

One more of the many points that might be made: Why is it that accredited organizations of education have refused to recognize ballet as a subject for school credits . . . When he has achieved certain grades the student should become eligible, through examination, for credit in any college. Can there be a better place to start than through the use of a method in which definite standards are clearly set and examinations designated?

We are pleased to say that, its textbooks and classes having been reviewed by the Michigan State Board of Education, the Cecchetti Council of America has been accepted as a state educational institution. We feel this is a first step.

SYLVIA HAMER, *Pres.*
Cecchetti Council of America
Ann Arbor, Michigan

. . . In 1949 I was introduced to the Cecchetti method when Miss Rita Emerson, English Cecchetti teacher gave a course in Detroit. . . . . I was impressed but was really "sold" when I watched pupils of Detroit teachers who had been teaching the method, take classes with Miss Emerson. Their poise, body line and adaptability far outranked anything I had produced in a like length of training. . . This demonstration convinced me of the worth of the Cecchetti Graded Method to the extent that I began to take intensive training. Since then I have had 200 pupils pass Grades I and II and have about 20 ready for Grade III . . . LERA RAE
Dayton, Ohio

The best article in your excellent magazine for a long time. Congratulations. I was privileged to know Cecchetti as a friend and talked with him about ballet in many places over the world. I especially recall the basement studio of Mme. Morisini in San Francisco, where, with Mme. Pavlova joining us around the spaghetti-laden table, we discussed ballet and its technique for hours and hours. He was a man who gave to the dance his heart, soul and life. It's my opinion he would have agreed with Miss Mara.

SENIA RUSSAKOFF
Boston, Mass.

dance magazine

Volume XXVII — No. 10
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the world's largest, liveliest dance publication

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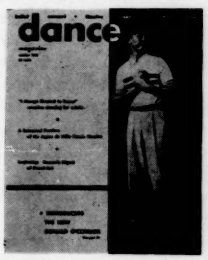

On the cover . . .

28-year-old Donald O'Connor, who has been referred to as "that promising young fellow" since the tender age of 14 when he first appeared in films, is, according to critic Arthur Knight, at last proving the promise (see p. 38). Cover photo by Bob Willoughby.

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coming

in future issues . . .

Jose Greco . . .

The "Caballero from Brooklyn" — the dancer whose career is meteoric and whose audience is legion — we present him in a Selma Jeanne Cohen article that tells you what you want to know about his training, background and personality.

Artist's dream house . . .

Not only a studio, but a home created for a dancer's way of living — that's what Sybil Shearer's new, near-Chicago house is. We take you inside and out.

From the City of Angels . . .

Bob Willoughby aims his camera at the new ballet company being formed in Los Angeles. Dancer-choreographer-director David Lichine describes his plans and intentions.

Shropshire Lad . . .

The A. E. Housman poems of youth and love are the basis for the work of a young choreographer. Jack Mitchell's photos capture the pathos and lyricism.

AND

A NAT'L COLLEGE DANCE DIRECTORY

It is with pleasure, and with thanks to the Nat'l Council of Dance Teacher Organizations, that we present a complete survey of all the colleges in the nation which offer dance, both modern and ballet as a major; as an elective; and as an extra-curricular activity. An exclusive and immensely valuable body of information.

PLUS . . .

Doris Hering's review of SADLER'S WELLS . . . Blanche Evan's THE ARTIST AND THE AMATEUR . . . a fascinating article about YOGI . . . all part of a book full of exclusive features and beautiful photographs.

(PAGE 62 HAS A SUBSCRIPTION BLANK FOR YOU AND YOUR FRIENDS).

"I Always Wanted to Dance"

by Blanche Evan

WHO "I" AM

the first of a series of four articles

an exploration into the thoughts, dreams and problems of the amateur in modern dance

INTRODUCTION

● *In the modern dance field, although there is occasional debate between exponents of dance in adult education and professional dance, almost no attention is given the amateur who dances once a week for reasons far removed from education per se.*

I speak of the dance student who makes her living in the business world or who is a scholar or a housewife; who has no professional ambition but who "loves to dance" or has wanted to since childhood; or, afraid to admit creative urges, thinks of dance study as "exercise" rather than as art. In recent years the once-a-week adult class has also included women who dance at the suggestion of their psychotherapists.

This series concerns itself with the adult amateur. It will outline her neglect by the American profession in terms of the factual evolution of dance in the United States, expound the layman's rightful position in dance activity, and suggest one kind of pedagogy that can yield the once-a-week student a measure of dignity and creative satisfaction.

The subject is vast and in these articles must be limited to some of the salient factors. B. E.

● "I", to paraphrase *Ballad for Americans*, am the secretary, social worker, dental assistant, commercial artist, mother, housewife, stenographer, factory worker — I am Jeanne, limp and sweet, tired from a day's work at school; I am Lini happily married and holding down a textile designer's job; and Sonia walking my feet off investigating social service needs. I am Clare, frustrated and fragile; and Freda, mother of two pre-school tots; and Eleanor with a son in high school. I am Rae burdened with a limp since my accident; and I am Frances and Rose and Mina, tense and lacking confidence, undergoing psychotherapy and advised by the analysts to dance.

For many years "I" postponed registering for dance class. Friends and family thought me ridiculous: ("dancing is for the stage . . . you have to start when you're a child . . . you have weak ankles and you're too skinny — or you're too fat . . . you're wasting your money", etc.); the dance profession thought me presumptuous and the dance critic lumped me with pathetic self-expression faddists. Most of all, "I" had myself to contend with: frustration, self-disparagement, my self-conscious ungainly body; my fear of exposure of physical weaknesses; my Puritan heritage of clamping down emotion: (". . . the fear of emotional expression and the imprisonment of the personality in an unresponsive body. . .") (H'D).

The taunts of convention were partly true. "I" *was* no longer a child, but anywhere from 20 to 45, and I had hardly ever danced before except in my mind's eye, in my floating daydream and in my wish-fulfillment night dream wherein I could leap and stay in the air and land like a feather.

When Had My Dancing Dream Begun?

FREDA: ". . . at the age of five . . . dancing to radio music . . . stopping dead with self-consciousness as the 'look-what-she's doing' attitude of the assembled adults penetrated. At six after some lessons I caught cold . . . immediately attributed by my elders to dancing in a drafty studio . . . lessons were terminated. At twelve and a half . . . by walking across town to High School instead of using the bus I had fifty cents a week for a clandestine class at the little local school. Dancing was the activity I craved more than any other. . ."

JEANNE: "I had taken a year of dance lessons as a child and always had a frustrated desire to continue them."

LINI: "Interested in physical exercise, I entered dancing school quite accidentally."

EVA: "I was quite young and I felt like a flower and a fairy also different types of seasonal climate!"

ELEANOR: ". . . in my teens I had wanted to dance because I loved it. I was accepted at some big studio of ballet but my parents wouldn't let me go; they thought it might lead to stage work and to them things theatrical were not real, not sound, too flip."

RAE: "I always longed to express myself artistically through the body. When I injured my hip that seemed the last straw in frustration. My analyst suggested functional and creative dance as adjunct to psychotherapy."

CLARE: ". . . ever since I can remember I have wanted to dance . . . Being a thin rather sad, worrisome child mother refused me dancing lessons of any kind throughout childhood and adolescence. By then I was frustrated beyond words . . . but the desire was always there."

These particular students in my amateur class in creative dance had never attended a modern dance college, rarely a dance

Isadora Duncan said of the dancer of the future: "She will dance the body emerging again from centuries of civilized forgetfulness."

recital, nor had they ever heard of Diaghilev or Mary Wigman. They had wanted to dance *for its own inherent satisfactions.* They now study creative dance once weekly after work in group class much as other non-professionals engage in sculpture, painting or dramatics.

They speak for numbers of women in this country who have "always wanted to dance" and now are studying. They represent a new phenomenon in our culture; therefore it is important to sketch the background that helped produce amateur dance in our time and country.

Freedom

The American adult traditionally has been physically repressed — a victim of ". . . the rigidity and ritual of our national religion of negation. . ." (XE). The "free" social dances at the turn of the century set a new and raucous note and were avidly adopted: in 1900 the turkey-trot; 1910, the sensuous tango; 1912, the fox-trot followed by the shimmy, the Charleston, and in 1926 the Black Bottom.

At the turn of the century the art of dance had barely reached the public. Havelock Ellis wrote: ". . . those of us who still appreciated dancing as an art — and how few there were! — had to seek for it painfully and sometimes in strange surroundings". Soon after 1900 America produced three shining stars in the art dance: Loie Fuller with her sensational use of light and color; Ruth St. Denis theatrically inclined and a devotee of the Eastern dance; and Isadora Duncan who though inspired by both ancient Greek dance and by the best of classical music, nevertheless danced essentially her own new found freedom through an emancipated body. She was the forerunner of our whole history of dance as an individual expression.

Duncan was known to end many a recital with diatribes on the inhibitions of the American woman but in her school her desire was "to teach the children and the youth." (ID) St. Denis concentrated on adults.

Both artists helped to break down the outer walls of prejudice. However the active resurgence of dance *as an expressive art for the layman* occurred not here but in Germany in post World War I. Led by Laban and Wigman, the German dance brought into focus *the difference between the professional and the amateur* and, with no loss to their professional integrity, held the amateur in such high regard as to develop the "group dance chorus". Certain German schools, Bode for instance, existed solely for laymen. The Wigman curriculum formulated distinct phases of dance entirely new in Western Dance pedagogy: "gymnastics, dance gymnastics, group dance, improvisation, composition, percussion, history of dance music, pedagogy and related subjects." Education *for* dancing involved the "strengthening, clarifying and intensifying of the creative impulses. . ." (VS:M)

Duncan had had so much conviction in spontaneity as to improvise for Carnegie Hall audiences. She valued, unashamedly, *inspiration* and *freedom of expression.* The beneficent influence of the new German dance also had seeped into America. In both, technique had been regarded as preparation *for* dance not as an end in itself. Above and beyond technique stood improvisation, a separate and highly esteemed branch of experience.

Both Duncan and Wigman performed an impressive recital repertoire. Their free approach did not lessen their consciousness of form. Though worlds apart in other ways, both believed that each dance demanded fresh movement images derived from its specific content, from total experience and individual attributes. Composition grew out of the fluidity of improvisation and was unrestricted by past or present academic molds.

THIS APPROACH AS A WHOLE WAS CONDUCIVE TO CREATIVE PARTICIPATION BY THE LAYMAN.

Why then despite these propelling forces of freedom was the amateur hard put to find an American school in which the stress was on the individual? After 25 years, dance for the layman is still the stepchild of our profession. The inexperienced adult is compelled for the most part to enter classes of professional dance limited to formal approaches in technique and composition.

THE AMERICAN MODERN DANCE HAD BECOME ACADEMIC WITHIN ITS OWN EXPERIMENTATIONS.

Formalism

From 1925 on, the leading American professional modern dancers cut ties with the artistic concepts of their immediate predecessors and developed in extremely opposite direction. The new drive was *away from* "freedom" and "expression" toward theatricalism and formalism. They did succeed in creating a disciplined branch of the profession and in the process ruled out a place for the amateur. The Denishawn dissidents: Graham, Humphrey, Weidman and Horst, each sought an individualistic theory as a basis for the new dance — something that would be typical of America. Each innovator emerged with a new "technique" dictated by somewhat abstruse theory, heavily marked by mannerism and personal style, upon which were grafted borrowed forms. (Composer Arnold Schonberg deplores a similar trend in modern music. "Today the majority strives for style, technique and sound; meaning thereby something purely external" (AScA).

STYLISTIC TECHNIQUE BECAME THE DOMINATING CHARACTERISTIC OF THE NEW AMERICAN MODERN DANCE. ITS PURPOSE WAS TO DEVELOP STUDENT PERFORMERS FOR PROFESSIONAL RECITAL APPEARANCE.

The technique thus devised lacked impersonality and employed extreme uses of the body. It trained students in a mannered skill becoming a trademark of the choreographer until there was little movement differentia-

(*continued on page* 64)

At right: Agnes de Mille and Casimir Kokic explore a fine point. In the background, pianists Trudi Rittman and Arthur Kleiner study a score.
Reading down: Raimonda Orselli in the foreground of a folksy moment; James Jamieson, aided by two sympathetic colleagues, revives from a moment of faintness caused by the intense heat of the day; Gemze de Lappe and James Mitchell, in the foreground, rehearse a section of *Paint Your Wagon*.
Lower right: Lidija Franklin and Kokic in *Cherry Tree*.

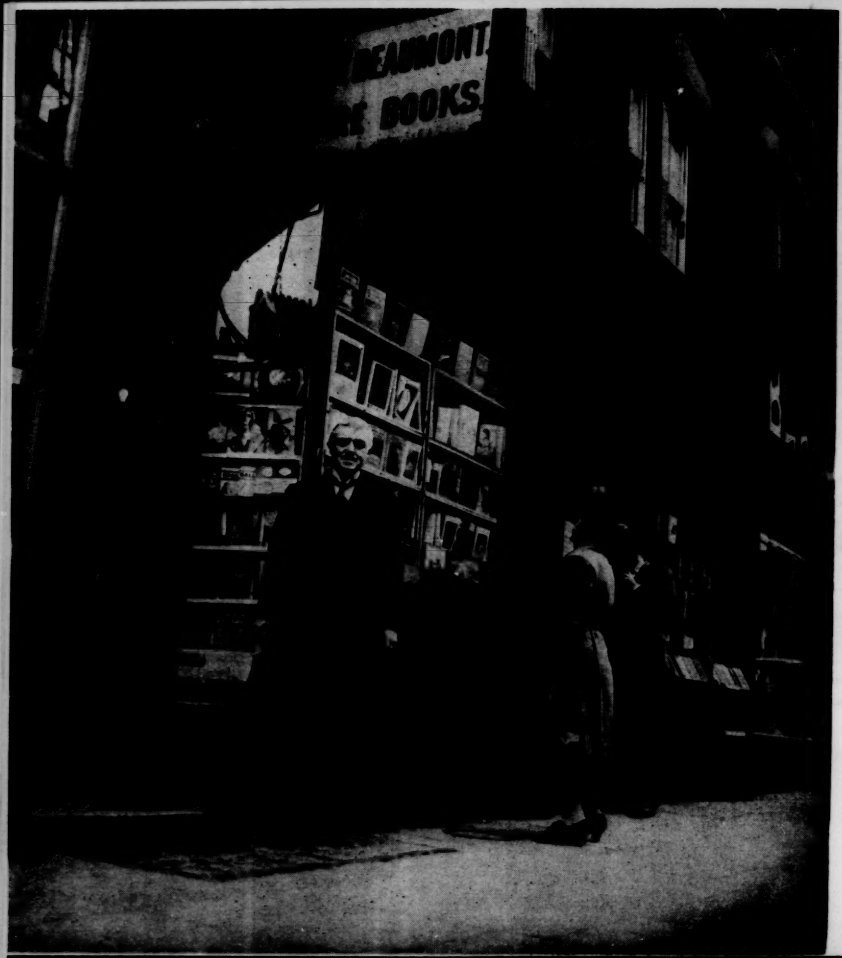
Agnes de Mille Dance Theatre prepares for its Debut

photographs by guy gillette

● Having assembled a group of dancers of such distinction that each could grace a concert stage, a ballet company, a Broadway musical or a Hollywood film (most of them have been prominently featured in at least one of these categories—and some in several), Agnes de Mille started to rehearse her new Dance Theatre company in early September. On the sweltering hot day we were priviledged to have our photographer appear at the Martha Graham studio where the rehearsal was taking place, de Mille, always very sensitive to being observed while creating, was working on "cleaning up" dances already composed. But Guy Gillette, also an artist, saw more than was planned and brought back these unconventional and, we think, very beautiful photos of the tension, humanity and magic that make the weeks that precede a debut greater than anything that follows.

The company, presented by S. Hurok, opens a heavily booked six-month coast-to-coast tour on October 12th in Baltimore, Maryland. Included in its repertoire are dances from de Mille-choreographed-musicals *Paint Your Wagon*, *Brigadoon* and *Bloomer Girl*, an 18th century suite to the music of John Sebastian Bach, a study of Degas dancers at the Paris Opera, *Clipper Sailing* (to music of sea chanties) and *Cherry Tree* (based on a Kentucky folk ballad about Mary, Joseph and Jesus).

The Company consists of: James Mitchell, Gemze de Lappe, Lidija Franklin, Danny Daniels, Virginia Bosler, Eleanor Fairchild, Jean Houloose, Bunty Kelley, Evelyn Taylor, Elizabeth Williams, Dusty Worral, Edmund Balin, Robert Calder, Loren Hightower, James Jamieson, Casimir Kokic, Alfa Liepa, singer-dancer Raimonda Orselli, and singer Rufus Smith.



serge lido

(Above) The famous desk in the back room of Beaumont's shop.

(Left) Cyril Beaumont photographed outside the bookshop at 75 Charing Cross Road which he opened in 1910.

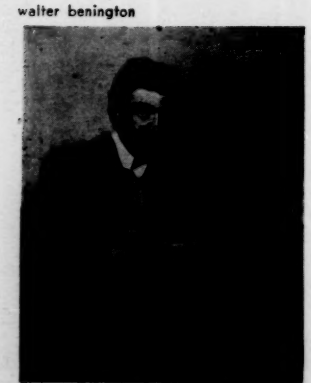
Cyril Beaumont—

an Historian who Makes History

by Mary Clarke

paul wilson

walter benington



(Right) Assembled for a recent British television production of *Les Sylphides*. L. to r.: Lydia Sokolova, Cyril Beaumont (artistic adviser), Svetlana Beriosova, Tamara Karsavina, Christian Simpson (producer), Alicia Markova, Violetta Elvin.

Cyril Beaumont, aged 20, at the time when he first opened his bookshop. His usual costume in those days was a brown velvet jacket and yellow silk shirt. His hair, today white, was then a fiery red. His collars are still the nearest approximation possible to the one worn here.

● At number 75 in the Charing Cross Road — which is to London what Lower Fourth Avenue is to New York, a district of every conceivable kind of bookshop—is a plain sign which says "C. W. Beaumont, Rare Books". The shop window is tiny and crammed full with books on dancing and the theatre and with dance and theatre periodicals. The glass shop door is covered by a poster (for years it was a drawing by Christian Bérard for the young Ballets des Champs Elysées) or else a montage of photographs and text advertising Cyril Beaumont's latest book on the dance. Inside the door, there is a tiny shop. In the main body of it there is perhaps room for six people to stand upright; in an even smaller room at the back, crammed with hundreds more books, there is a desk—at least it is popularly supposed to be a desk but no-one has ever seen the surface because it is always buried at least a foot deep in papers, letters, pamphlets, and more books. In the centre of the desk a small typewriter is balanced and in front of this, beneath an electric light shrouded in brown paper to reduce the glare, sits Cyril Beaumont. He may be working on the first draft of yet another scholarly work on dancing or ballet, he may be writing a letter, or he may be merely typing out a formal invoice. When he hears the shop door open he looks up and if his assistant is engaged or if he sees a personal friend come in, he gets up from the desk and comes out to serve, to greet and to utter his eternal warning: "Mind the Stairs".

The stairs plunge down in a circle of wrought iron to the basement below where the main stock of books is kept. There is no record of anyone ever having fallen down them, but floor space is so limited that there is always a fear that someone may step backwards and disappear into the depths below. Sir Osbert Sitwell, who with his brother Sacheverell has been a friend of the Beaumonts since 1913, is still convinced that the staircase descends to a dungeon, having often started to climb down it to make sure "only to be halted once again by the vertigo inevitably induced by its mazy metallic convolutions".[1] Mr. Beaumont once considered putting up a large notice saying MIND THE STAIRS in about fifteen different languages. The idea was probably abandoned because there was simply no space in which to hang the notice.

This tiny, crowded, famous bookshop is the place to which people come from all over the world to meet Cyril Beaumont. Dancers, teachers, historians, balletomanes, artists, students, they all come and they are all received kindly and with encouragement. He is so prodigal of his time, so ready to advise, to help and to guide, that it is astonishing he should ever have found time for the research and study that have enabled him to become the foremost authority on the art of ballet in our time. It is now over forty years since Cyril Beaumont began writing about ballet, and it is forty-three years since, in 1910, he became a bookseller in the Charing Cross Road. In outlining some of the major activities of his life we are bound to omit countless invaluable services to the art of the dance. Where, for instance, do we record the fact that it was Beaumont who suggested to Frederick Ashton and later to Antony Tudor the teachers with whom they might most profitably study dancing?

It all began rather by accident. In a book of "stories of my youth" called *Flashback* Cyril Beaumont has written about the things that interested him as a boy and as a youth. Ballet is nowhere to be seen. True, he had a toy theatre and staged magnificent and bloodcurdling dramas; he also knew the trials of an impresario. Tickets for the performances were priced threepence, twopence and one penny and "troubles began as soon as the doors were declared open. Aunt Helena refused to pay more than twopence and yet wished a seat in the front row, which she said was more comfortable. Uncle James wished to sit in the back row with Mary the parlour-maid." The votary of Thespis, however, soon became an experimentalist when he developed an interest in chemistry. The earliest concoctions had alarming effects on the young chemist's schoolmates, but with knowledge came prowess and Cyril Beaumont's father decided to let the boy follow his bent and become a research chemist. In 1910, however, "by a sudden unexpected turn of Fortune's wheel" he became a bookseller in the Charing Cross Road. That year Pavlova and Mordkin appeared at the Palace Theatre in the very same road, but Cyril Beaumont did not bother to go! It was in the following year that he was persuaded to see the Russian dancers by Alice Mari Beha who, in 1914, became his wife.

"That evening proved my undoing, for instead of giving all my attention to learning something of the difficult business of bookselling which I had rather lightly entered upon, I was pondering upon the dancing of Pavlova and Mordkin which like a kind of hashish made innocuous, filled my thoughts with romantic beings melting, gliding, soaring, or whirling, to melodies dreamy, passionate or savagely exciting."[2] In 1912 Beaumont saw Diaghileff's Russian Ballet for the first time when, led by Karsavina and Nijinsky, the famous troupe appeared at Covent Garden. From then on Beaumont began to wish to give expression to his new love and his first publication was an English edition of a French book about Nijinsky.

Now that books on the ballet pour off the presses with such frequency in England, it is difficult to imagine the situation before World War I when literature on contemporary ballet was almost non-existent. It was Cyril Beaumont who set himself the task of providing materials to fill this gap and to date he has either written or made available more than forty books on his subject.

His task was helped in those early days by the presentation of a Theatre Pass by Diaghileff which enabled Beaumont to study the life of that greatest of all companies in considerable detail. By 1918 he could count as personal friends many of the dancers, Massine, Grigoriev and the great teacher Cecchetti. This period has been warmly and wonderfully described by Beaumont in his book *The Diaghileff Ballet in London*, the most personal and in many ways the most evocative of all his writings.

[1] *Laughter in the Next Room*, Macmillan & Co., London, 1949, p. 36.

[2] *The Ballet Annual*, Sixth Issue 1952, p. 69.

The open cabinet contains as priceless a collection of personal souvenirs of great dancers as can be seen anywhere outside the great theatre museums.

paul wilson

As a direct result of the smattering of the Russian language which he acquired in those years, and helped by his Russian friend M. S. N. Trofimov, Beaumont was able to investigate Russian sources and eventually to publish, in 1935, his *History of Ballet in Russia* 1613-1881, a pioneer work that made available much information to the English-speaking student for the first time.

Friendship with Cecchetti and admiration of his teaching led Beaumont to undertake his great technical *Manual of Classical Theatrical Dancing* (*Cecchetti Method*) in which, aided by Stanislas Idzikowsky and Maestro Cecchetti himself, he accomplished the enormous task of writing down in clear and precise detail the Cecchetti Method, for the benefit of future generations of dancers. This admiration, based on wide knowledge, has remained as strong today as it was when Cecchetti was teaching the great dancers of the Diaghileff ballet. Beaumont initiated the foundation of the Cecchetti Society in 1922 and is now the very active Vice-Chairman of the Imperial Society of Teachers of Dancing in which, since 1924, the Cecchetti Society is incorporated.

Beaumont's activities seem to move in cycles of ordinary-size but important books which lead up to some outsize, definitive work. The *Manual* was the first of these, the *Bibliography of Dancing* (1929) was the second and the *Complete Book of Ballets*, published in 1937, was the third great labour of Hercules. From the very day of publication the *Complete Book* took its place as an indispensable authority and since that time several editions have appeared and a *Supplement* was published in 1942, bringing it up to date. Another supplement would seem to be due fairly soon. Two charming earlier books, *Design for the Ballet* and *Five Centuries of Ballet Design*, were combined by Beaumont in 1946 and with the addition of some new material they were issued as *Ballet Design: Past and Present* — another definitive work. It is impossible here to list every book that Beaumont has written; there is room, however, to mention his unique studies of individual ballets. *The Ballet Called Giselle* appeared in 1944 and *The Ballet Called Swan Lake* followed in 1952. He has, of course, also been active as a translator and has provided most of the basic textbooks from which today we can so readily acquire a knowledge of the history of dancing. Arbeau's *Orchésographie* (1588), Noverre's *Lettres sur la Danse et les Ballets*, Rameau's *Maitre à Danser*, Levinson's *Marie Taglioni*, and a collection of Théophile Gautier's dance criticisms, are among the most important. It is small wonder that Lincoln Kirstein should have called Beaumont "The Gibbon of the dance".[3]

The importance of Beaumont's work as a specialist on the ballet eventually overshadowed his work as a publisher of fine art books. He founded the Beaumont Press in 1917 and produced some most beautiful volumes, with fine bindings, rich paper and exquisite decorations, often hand-coloured by himself and his wife. He published de luxe and limited editions of works by Edmund Blunden, John Drinkwater, Richard Aldington, Walter de la Mare, D. H. Lawrence, Herbert Read, Arthur Symons, Oscar Wilde and among the artists who decorated the volumes were Paul Nash, Eileen Mayo, Randolph Schwabe, Wyndham Payne, Ethelbert White, Michel Sevier. In 1927 Beaumont wrote an account of the foundation and development of the Beaumont Press and its first Twenty Publications, which he called *The First Score*. The actual press on which some of the books were produced is still stored in the basement at 75 Charing Cross Road and Mrs. Beaumont reflects a little sadly on the long but happy hours spent in producing these lovely books, before "the ballet took over completely".

The ballet "took over" in more forms than just scholarship and appreciation. Beaumont has the distinction, rare among ballet critics, of having had some practical experience in the actual staging and arrangement of ballets. It was Beaumont who suggested to Ninette de Valois in the 'twenties that they might collaborate in the production of ballets, using English dancers, at the little Everyman Theatre in Hampstead, but the scheme fell through when de Valois went to Dublin to work for the Abbey Theatre.

[3] *The Book of the Dance*, 1942, p. 328.

PRIX RENÉ BLUM

Cyril Beaumont, together with the French Association of Writers and Critics of the Dance, is the founder of the Prix René Blum, intended as a memorial to René Blum, who founded the Ballet Russe de Monte Carlo and who died in a German concentration camp in France in 1944. The Prize is intended each year to reward some young dancer, male or female, "pour ses qualités, à la fois, de technique et d'expression". The Prize is a monetary one and is the annual income of the funds accumulated for this purpose. Consequently the greater the funds the larger the prize. The first recipient, in 1952, was Xenia Palley and in 1953 it was awarded to Claire Sombert (soon to be seen with Gene Kelly in the film Invitation to the Dance).

Contributions to the fund will be gratefully received by *either* Pierre Michaut, 58 rue de Paris, Boulogne-sur-Seine, (Seine), France, *or* Cyril Beaumont, 75 Charing Cross Road, London W. C. 2.

Later Beaumont talked to Margaret Craske, for whom he has unbounded admiration as a teacher, and they planned to form a small company to be called the "Beaucraske Ballet" which would be built round talented pupils of the Craske School. For these dancers Beaumont arranged, with the assistance of Miss Craske, a ballet on Circus themes and another for which he used the Chabrier *Bourrée Fantasque* music. Finances were very limited, however, and theatre managers still thought of the idea of English ballet as something quite ridiculous. The group gave an audition at the Alhambra Theatre but, alas, one soloist felt sick with nerves beforehand, was over-dosed with brandy by another dancer and the audition ended in disaster. The dancers got jobs elsewhere and the Beaucraske Ballet never gave a public performance.

A public performance, at the Scala Theatre, was achieved, however, by the Cremorne Company, a group founded by Beaumont and Flora Fairbairn (later to win much publicity as an early teacher of Moira Shearer) and relying mainly on dancers from her school. It is interesting to recall that Frederick Ashton (although not a pupil of the Fairbairn School) made one of his earliest appearances with this group. Besides taking care of the general presentation of the performance, Beaumont also arranged several ballets and dances, with the assistance of Miss Fairbairn. From these adventures he learned a great deal about the difficulties of assembling a ballet company, rehearsing and staging ballets and dances, and the financing of the enterprise. He says it left him with a lifelong sympathy for all young and struggling companies and choreographers, and as a reminder, perhaps, of these tribulations he still keeps a poster of the Cremorne Company above his desk at the shop.

The experiences of these pioneer days (this was all long before the Ballet Club or Vic-Wells came on the scene) have undoubtedly helped Beaumont in his present work as an adviser on the production of television ballets. He was first invited by producer Christian Simpson to serve as historical adviser, but his enthusiasm for the new medium was such that before long he was helping to devise scripts and assisting in the production of such large-scale television ballets as *The Sleeping Beauty* and the four-act *Swan Lake*. Beaumont speaks with pleasure of his association with Christian Simpson for whereas he himself thinks in terms of mime and the dance, Simpson thinks first of the camera and together they achieve a happy harmony. The most recent production of importance has been a performance of *Les Sylphides*, introduced by Tamara Karsavina and danced by Alicia Markova, Violetta Elvin, Svetlana Beriosova and John Field.

We have not yet mentioned Cyril Beaumont's place as a critic of contemporary performances. His criticisms have appeared more or less frequently through the years and a collection of notices, with the title *Dancers Under My Lens*, was published in 1949. The events described range from Ruth St. Denis, appearing in London in 1922, to Markova and Dolin in *Giselle*, July 1948. The span of years is not covered exhaustively but even so the book is of remarkable value and is almost terrifying in the way it illustrates Mr. Beaumont's uncanny "rightness" over nearly all the major happenings. From Antony Tudor's very first ballet he was enthusiastic and encouraging; he attacked hard the superficial and the smart patina that characterised Ashton's early ballets, but came out with whole-hearted praise for his simple, successful *Lady of Shalott* ballet. From 1946 onwards Beaumont wrote lengthy reviews each month for Richard Buckle's magazine *Ballet* and they became one of the most valuable features in that beautiful and much-lamented journal.

Beaumont is ever ready to praise and find merit in new enterprises. He was among the first to hail the young Roland Petit, to praise Babilée, to cheer Renée Jeanmaire as Carmen. He may have a deep affection for the old ballets, and he does wax lyrical over Markova in *Giselle*, Fonteyn in *Swan Lake*, Vyroubova and Skorik in *La Sylphide*, but he can applaud as well the modernity and humanity of *Fancy Free*, *Pillar of Fire*, *Le Jeune Homme et la Mort*, *Orpheus*, *Pineapple Poll*. I would hazard that he is the most intellectually honest ballet critic writing anywhere and he is not to be swayed by fashion or expediency. When Sadler's Wells Ballet went to Covent Garden in 1946 he praised Fonteyn's dancing in *The Sleeping Beauty* but said "she still needs to develop her personality so that it grips the spectator and reaches to the furthest corner of the auditorium". Since then, Fonteyn has developed still further as an artist and now Beaumont holds her Aurora as fulfilling most nearly all the qualities he asks for in a ballerina. He is by no means convinced that Balanchine is a choreographer without faults, and emphatically does not consider pure movement sufficient in itself. "An occasional abstract ballet may be an attractive addition to any repertory, but a succession of them must tend to sap dancers of their power to express and reduce them to automata."

Cyril Beaumont at home with (above) his wife and (right) Senia Solomonoff, his American agent.

Since 1950 Cyril Beaumont has been dance critic of the London *Sunday Times* and has contributed a weekly column to that newspaper. Compressed newspaper criticism, such as is inevitable in England in these days of restricted newsprint, suits him less well than the long reasoned essay. He hates to say "this is good", "that is bad", without having room to explain just why he thinks so. When moved by a great performance, he can convey volumes in two short paragraphs, but sometimes the obligation which he feels to include factual reporting crowds out the actual criticism.

We met Cyril Beaumont in his shop and it is fitting to take leave of him in his home, a big old-fashioned apartment in Bloomsbury, near the British Museum and some ten minutes walk from his shop and from Covent Garden Opera House. There Mrs. Beaumont, for so long a partner in the shop, acts as gracious and charming hostess while Cyril Beaumont displays some of their many treasures. Both the Beaumonts are prodigal of their time in displaying their collection and every object recalls some incident or anecdote about great dancers, writers, artists or musicians they have known. I think that everyone who has ever visited them has stayed at least twice as long as was originally intended.

The long entrance hall of the apartment is lined with original designs and prints and in the sitting-room there is a coloured statuette of the French Romantic dancer, Emma Livry, so delicate and lovely in its porcelain fragility that Marie Rambert once fell on her knees before it in worship of such beauty. Then there are treasures such as the pearls which Marie Taglioni worn in *La Bayadère*, the rose which Karsavina held in *Spectre de la Rose*, the fan which Jeanmaire fluttered in *Carmen*, ballet shoes used by practically every great ballerina from Pavlova and Karsavina to Spessivtzeva and Markova. Beaumont possesses a pink and white fan of swansdown presented to Taglioni by Fanny Cerrito on the occasion of the famous *Pas de Quatre* of 1847, and also a locket containing Taglioni's hair. On the walls are paintings, prints, photographs and drawings and in the bookcase a fine collection of presentation copies of books on the dance from writers all over the world.

It is a source of continual regret to Beaumont that the scheme for a London Archives of the Dance, for which he worked so long and so hard, had to be temporarily shelved through lack of funds and adequate support. Perhaps it is because he so much regrets the absence of such a reference library and collection, and because his own researches have shown him the need for detailed documentation of dance activities, that he is so generous in putting his own knowledge at the disposal of other enthusiasts. It is as if he constituted himself, in the wide grasp of his knowledge, a whole research library of the dance.

His work has received many tributes and marks of recognition. The Archives Internationales de la Danse in Paris have presented him with a citation of appreciation. The French Republic has honoured him with the Palmes Académiques (1934), and conferred on him the title of Chevalier de la Légion d'Honneur (1950). The latter had a charming sequel when the Association des Ecrivains et Critiques de la Danse and the dancers of the Paris Opéra subscribed to present him with a diamond-studded miniature of the insignia of this order. In England, he is a Fellow of the Royal Society of Literature.

The story of Cyril Beaumont is the story of a dedicated life. Ballet has encroached more and more upon his time so that he has not even had a holiday away from ballet for over ten years. But he is amply content that this should be so and, after forty years of writing about ballet, when asked to list his "recreations" for *Who's Who* he considers carefully and puts down as his chosen occupations: "Research work in the British Museum Library, reading, music, and searching for material relative to the history of Ballet".

THE END

NOTE: *Like most other writings on the dance in the last three decades, this essay would not have been possible without reference to the published writings of Cyril W. Beaumont and without his help and advice.*

M. C.

Alicia Markova: her early years

by Anton Dolin

Continued from September

This is the fifth in a series of installments from the recently published Alicia Markova: her life and art. *Reprinted by permission of Hermitage House. N. Y. Copyright* 1953, *by Anton Dolin.*

Terpsichore is a hard and possessive mistress. From the moment the boat train steamed out of Victoria Station the ballet became Alicia's one and only thought. Everything else, even her family, took second place. For her personal enjoyment she had only the fraction of her life that remained after the ballet had taken its toll.

The fog lifted soon after they reached the borders of Kent, and Alicia began to consider the significance of this first trip abroad. She began to see her dancing in the right light. It was a means to an end. It was the thing she did best in life and was the only means of earning money for the family. She considered herself very lucky. Whereas most girls of fourteen were still at school, she was engaged by Serge Diaghileff, the director of the greatest ballet company in the world.

True her corps de ballet salary was insufficient to cover her expenses, but she had no intention of staying in the corps all her life. She would work harder than ever and become such a great dancer that managers would vie with each other to present her. She would be able to keep her mother and sisters in comfort and show her gratitude and appreciation for all they had done.

When the travelers reached Paris, Mrs. Golodetz was at the station and took Alicia and Guggy to a hotel to spend the night as her guests. During dinner she dispelled any fears Alicia may have had by extolling the beauties of the Riviera, the fashionable playground of princes and the most beautiful women in the world. Next morning they rejoined Ninette at the station to continue their journey south.

I was with the Diaghileff company when Alicia joined it in Monte Carlo. She stayed with it until Diaghileff's death four and a half years later, but I left after her first six months, to dance in musical shows in the West End and to partner Karsavina, Phyllis Bedells, Nemtchinova, and Anna Ludmilla in various programs at the London Coliseum. I did not rejoin the company until December 1928. Diaghileff was preparing a revival of *Giselle*. Having been approached by him to come back to the ballet, the added inducement that I would dance the coveted role of Albrecht with the great Olga Spessiva made me reject any other propositions. At our first meeting in Paris after three years, when discussing the repertoire, in addition to *Giselle*, Diaghileff talked to me about Alicia and of his intention to have her alternate with Spessiva for the *Giselle* performances.

Unfortunately, the revival of this great masterpiece never materialized, as Diaghileff died following the Covent Garden season, six months later.

During the season of 1929, when I was in Monte Carlo, I witnessed the sensation already caused by Alicia's joiaing the company.

Diaghileff's unorthodox step proved so successful that De Basil followed his example ten years later by engaging Baronova, Riabouchinska, and Toumanova, when, in their early teens, they helped to put his newly-formed ballet company on the map. Alicia's career with Diaghileff paved the way for their early recognition. She proved that it was possible for a baby ballerina to arouse genuine enthusiasm in a discriminating audience, and to hold her own even in a company headed by Maryinsky ballerinas.

At the age of fourteen Alicia was already a pioneer in the ballet, a role which, together with me, she has played so frequently since, in helping to establish British ballet, touring the English provinces, dancing in vast arenas, and taking ballet by air to the far corners of the earth.

Though Mrs. Golodetz had said that Monte Carlo was the playground of princes, Alicia little dreamed that she would be commanded to appear before royalty after being there less than a fortnight.

At the end of January the hereditary Princess and Prince Pierre of Monaco held a reception in their magnificent palace and asked Diaghileff to arrange an entertainment for their guests in the grand salon. He chose a program of divertissement, danced by Vera Nemtchinova, Lubov Tchernicheva, Alice Nikitina, Anton Dolin, and Alicia Markova, the newest and youngest recruit in the Diaghileff ensemble, who danced to the music of Rubinstein's *Valse Caprice* and Delibes' *Sylvia*.

Alicia was dazed by the magnificence of the scene. The salon blazed with light from crystal chandeliers, fire flashed from diamond tiaras on many a fashionable coiffure, and every corner was adorned with floral decorations of the most exotic shapes and colors. It was far more wonderful than the Sultan's Palace in the Kennington pantomime, and the lights of Monte Carlo more dazzling and brilliant than the amber spot.

Another excitement lay in wait for the girl. The guest of honor was His Royal Highness the late Duke of Connaught, and as both Alicia and I were English, we had the honor of being presented to him. He seemed a little at a loss for words as he bent over the doll-like ballerina who curtsied at his feet. She was so different from the dancers he had previously received in the royal box at Covent Garden and elsewhere.

Her first role with the company was Red Riding Hood in *Aurora's Wedding*, a part in which she looked curiously whimsical, and which she danced to perfection from a technical point of view. In my opinion it was unsuited to her strange and far from glamorous stage presence. It gave no indication of her phenomenal capabilities, but it was the first step in Diaghileff's master plan for grooming Alicia as a prima ballerina.

Monte Carlo brought very little happiness to Alicia, who lived night and day under the eagle eye of Guggy. Guggy, being the perfect governess, behaved more like a prison wardress than a guardian angel. All day and all night Alicia was with this woman who, though fanatically devoted to her, believed that to be kind to a child one had to be cruel. She had no sense of humor, so that Alicia never laughed, but lived all day and every day under the heavy consciousness that she had consecrated her life to the ballet. Any thought not centered upon her work was regarded as something in the nature of a sin. Guggy fed her, groomed her, exercised her, and put her to bed, just as she might have looked after a performing poodle in a circus. There was no warm human touch about it. Nothing was ever *fun* when Guggy had anything to do with it.

She was profoundly serious and never permitted Alicia's thoughts to wander far from the straight and narrow path of ballet classes and performances. They had to try to exist on Alicia's corps de ballet salary. The amount varied according to the country in which the company happened to be dancing, and was as much as £7 a week in London, which was one reason why the artistes always enjoyed their London seasons. Both Alicia and Guggy were only too well aware of the financial situation of the Marks family so it was useless to expect aid from that quarter.

They took a small room at the top of a private hotel in Monte Carlo, not much bigger than the box room in a suburban villa. If by any chance Guggy had to go out and leave Alicia at home, she would lock her in their little room and take the key with her, fondly imagining that in this manner no harm could come to the child. It never seemed to occur to her that she might have lost her life had there been an outbreak of fire during her absence.

Through Guggy's precautions Alicia missed one of the few minor pleasures that came her way. Alexandra Danilova, who had joined the company the same year as Alicia, felt sorry for this sad-eyed child, shackled to her grim governess, who might have come out of the pages of a De Maupassant short story. One afternoon she thought she would call unexpectedly at their hotel and take Alicia out to tea. She felt sure Guggy would raise her hands in horror at the mere suggestion, but she was prepared to face the dragon and take her, too, if absolutely necessary.

(*continued on page* 56)

American Dance Festival: 1953

a Review
by Doris Hering

peter basch

SATYROS
Lavina Nielson and Lucas Hoving amuse in a playful "faun and nymph flirtation".

THIRTIETH AT THIRD
Ronne Aul does "a sensitive study of poverty and pride".

The Sixth American Dance Festival
August 20 through 23, 1953
Connecticut College

● Like any art form born contemporaneously with its audience, the modern dance is constantly being tested, compared, evaluated. It is held up against pre-existing forms, notably ballet. It is isolated from the other arts — even, on occasion, de-personalized — so that it can proclaim an identity of its own. The result is that modern dance is often considered a creative end, when actually it is a means to an end.

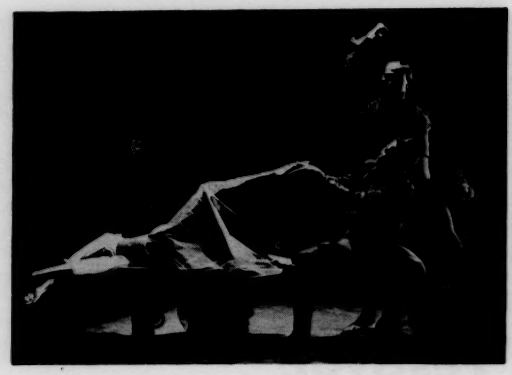
Most of the choreographers included in the Sixth American Dance Festival at Connecticut College have discovered this differentiation for themselves. And they gave expression to it through the medium of "theatre dance" — an art form in which the dance language is part of the total concept. The result was a festival that had a remarkable degree of unity and whose use of dancing was natural in range of expression, yet still on the poetic level that differentiates danced movement from the prose of ordinary, everyday gesture.

It was interesting to see this shift of concept between modern dance as an end and modern dance as a means in two of Doris Humphrey's works. In the student revival of her 1936 work, *With My Red Fires,* the group sections seemed like animated patterns. Their emotional impact arose from kinesthetic momentum, rather than from a close intermingling of dramatic thread and movement. Of course, some of this feeling of movement-in-isolation came from the fact that the work was performed by inexperienced dancers, members of Miss Humphrey's repertory class, who had worked on it only during their six weeks at New London.

In Miss Humphrey's new work, *Ruins and Visions,* one had a much clearer picture of modern dance used as an expressive means. Here the idea was truly the matrix of the dance language.

Ruins and Visions is a rich work — rich in philosophical content — rich in human implication — potentially rich in kinetic utterance. Although it uses a piece of literature (Stephen Spender's poem, *The Fates*) as its springboard, it is the work of a mature artist who finds endless associations, endless feeling links, and subjugates them to a central, unified framework.

The dance deals with four kinds of reality. There is the most fragile reality of all — the manufactured reality. This is expressed in a relationship between a mother and son — a relationship as circumscribed as the 19th Century garden swing in which they sit face to face at the opening of the dance. The son (Lucas Hoving) dwells in a world carefully regulated for him



RUINS AND VISIONS

by his mother (Pauline Koner). His attitude toward her is clearly expressed in the final moment of the garden scene when he pedestals his mother high on the back of one of the swing seats and stands guard at the entrance to the swing.

The second reality in *Ruins and Visions* is also manufactured reality. But it is the fearless one of the theatre — of the actor who tears out his heart for all to see. For this Miss Humphrey created a tabloid melodrama of a man (Jose Limon) who is betrayed by his mistress (Lavina Nielsen) and who kills the mistress and her lover (Crandall Diehl).

Mother and son politely applaud the melodrama and leave the theatre unmoved. They are also untouched by the reality of the street through which they pass. Here is a reality both tragic and humorous in its spontaneity. A newsboy (Charles Czarny) and two little gamines (Betty Jones and Ruth Currier) tumble and tease under the street lights. Theirs is a world of easy emotion — of playfulness, eroticism, caprice. The boy is taut with defiance, the girls are limp and lolling with acceptance.

How can the three realities be brought together. How can the inhabitants of these worlds understand one another? These are the questions Miss Humphrey asks in her dance. And she finds the answer in the universality of catastrophe.

Accompanied by the street urchin and another youth, the blond young man goes off to war. It is implied through a solo preceding the last section of the work that the actor, who has known grief in the theatre, has also known grief in reality. And so he consoles the bereft mother and the young man's bride. The realities are drawing closer and closer. They merge when the young man is returned dead from his first encounter with a world not ordained for him by his mother.

All of the characters at this point step from their dramatic roles and take on the guise of collective humanity. They raise their arms and walk slowly downstage in a gesture of serenity and dignity.

Although Miss Humphrey has used war as the leavening experience in *Ruins and Visions*, she implies that art can also draw people from their self-created isolation and give them understanding.

At the present time, *Ruins and Visions* is still closely pinioned in the world of idea. It has not yet found its complete dance expression. Only the marvelously stylized

peter basch

• There are many worlds, many realities, in Doris Humphrey's new work, *Ruins and Visions*. *Left:* a young man and his mother (Lucas Hoving and Pauline Koner) safe in their garden swing; *upper left:* an actor betrayed by his mistress (Jose Limon and Lavina Nielson); *upper right:* leaping street urchins (Charles Czarny and Betty Jones). *Lower left:* The young man goes off to be killed in battle, *lower center:* leaving his bride and mother to be consoled by the actor. *Lower right:* All realities — all the players — are made one by a universal human experience.

tussle for the newsboy and his companions is fully realized. In addition, the conclusion is not yet clear. As one astute member of the audience observed, "Miss Humphrey made a transition from prose to poetry without warning her audience of the change."

Paul Trautvetter's delightful sets were so alive that they almost created a play-within-a-play. And Benjamin Britten's vibrant score played by a fine string quartet (Remy Shevelov, Lea Ostrojinsky, Ling Tung, and Moishe Amitay) contributed greatly to a total richness of texture. Pauline Lawrence's costumes were simple and suitable.

Jose Limon devised a new theatre piece based upon the peccadillos of Don Juan. Performed to Liszt's bombastic *Don Juan Fantasia*, the work landed with a large sized thud. It was padded in movement design and uncertain in dramatic purpose.

For the record, Betty Jones, Ruth Currier, and Lavina Nielsen were the rejected mistresses who came to haunt Don Limon in his ghostly tryst. Lucas Hoving was the trap-door-sprung Don Gonzalo. Pauline Lawrence confected the satin and tulle costumes. And Russell Sherman encompassed the difficult score.

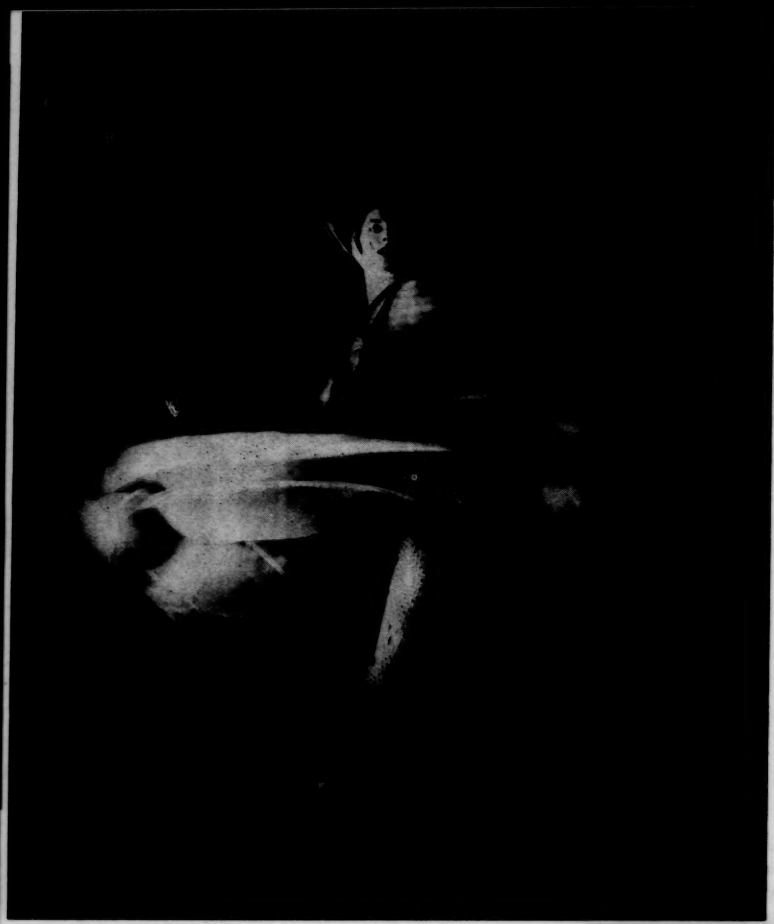
Sophie Maslow usually relies upon a dramatic base for the creation of dance movement. But in her new work, *Suite: Manhattan Transfer*, she cut herself loose into the realm of music (boogie-woogie, to be exact) and created a light-hearted bit of dancing fun.

Like all of Miss Maslow's choreography, *Suite: Manhattan Transfer* has a solidity of impulse and an openness of gesture that are satisfying to watch. But as usual, she has overlooked the refinement of gestural and rhythmic detail that would really give her work finish.

This particular composition must inevitably be compared with Jerome Robbins' *Interplay*, for it bears the same tri-partite jazz form; it concerns a group of young people letting off steam; and it is similar in costuming. But *Interplay* with its smooth-flowing phrases and careful stylization, is a far more subtle work.

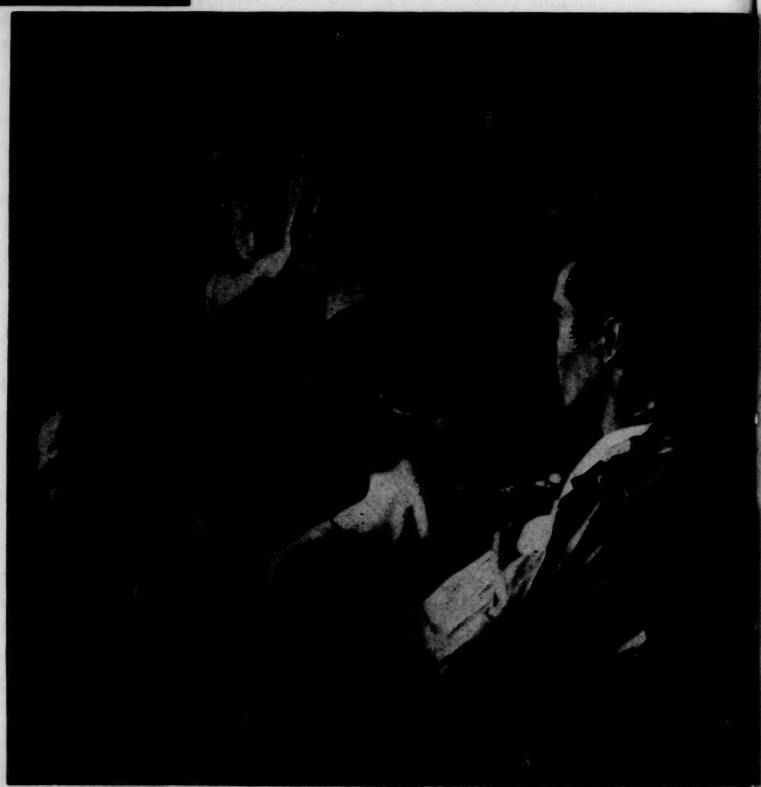
Manhattan Transfer was danced with bounce by Anneliese Widman, Charles Czarny, and Alvin Schulman. Miss Maslow miscast herself in this bit of juvenalia. And Ronne Aul's unbending precision was out of key.

Like Doris Humphrey and unlike Sophie Maslow, John Butler has assembled a company ideally suited to his choreographic style. It is a new company led by two



MASQUE OF THE WILDMAN and MALOCCHIO

John Butler, "a theatrical choreographer in the strongest and weakest aspects of the term", presented two compelling theatre pieces at the New London Festival . . . Left, Felisa Conde as the heartless chatelaine who, out of boredom, strangles a court imbecile. Below: Glen Tetley wavers in his affection for Felisa Conde when street urchins mark her with the sign of the Evil Eye.



zachary freyman

A Performance is a Searching

Is there a technique for creating a role? and keeping it fresh? Here, from a superb dramatic dancer, are some answers.

by Selma Jeanne Cohen

● "I think", said Pauline Koner over the telephone, "that I would like to talk about the idea of keeping a role fresh. So many people have asked me about it".

She was assuredly the right person to discuss the question. This lovely guest artist of the Jose Limon Company is known for her fluid and perfect technique but also for the dramatic expressiveness of her dancing, an aspect of performance too often neglected by dancers, but one of which she is a complete master. There is something about her performances that makes even the most unknowing audience recognize the emotional qualities in her movements, though these are always subtle and restrained. One feels a certain rightness about the most minute gesture, a consistency of style within any single work that makes the characterization compelling and real.

As I waited for the date of our interview I tried to think of the sources in her experience for this dramatic artistry. She had never studied acting. Her first serious training had been with Michel Fokine who, she later remarked, stressed —above technique—the *quality* of the movement he desired. His studio had then been just a block from where she now lives on New York's Riverside Drive and to the little girl hurrying from school in Brooklyn to her uptown ballet class the spot had marked a source of constant inspiration. From ballet she had turned to the study of Oriental dance with Michio Ito, whose partner she became when she was only sixteen. At eighteen, with a thorough command of both ballet and ethnic techniques, she gave her first solo concert in New York.

Not content with such commonplace progress, she next went to Egypt, Palestine, and Arabia, performing her own works and studying the native dances. She became the first foreigner after Isadora Duncan to be invited to dance in the Soviet Union where, for three years during the nineteen thirties, she also taught at the Leningrad Institute of Physical Culture. Returning to America for further concert work, she drew on her travels as material for dances interpreting contemporary life. She not only danced but lectured and lucidly explained her theories to curious reviewers. In 1947, though she had never taken a class in

modern dance, she joined the Limon company, under the direction of Doris Humphrey.

Immediately recognized by critics for her beauty, technique, and musicianship, she was soon drawing attention by her feeling for dramatic values. Did it come from her wide range of experience? But the value of experience depends on the depth of perception with which it is assimilated. Was it simply innate? But it had intensified and matured with time. It must be these, but not these alone. I waited for her answer.

It came on a quiet summer evening. During the interval since we had first

left: Pauline Koner
right: With Jose Limon
photographs by peter basch

discussed our project, Miss Koner had, I discovered, been reading and thinking, unwilling to speak until she knew that every word would make exactly the point she desired. She sat quietly now, looking over her carefully made notes. Books on the theatre by Stanislavsky, by Jean-Louis Barrault, and by Lajos Egri were at her side.. "Every dancer should know them", she said firmly. "In this day when dramatic dance is so important, she should study the art of acting fully and carefully. I'll never really finish reading Stanislavsky," she remarked. "I keep going back and finding more meaning in what I've already read."

The remark was typical for it is like her approach to dance. To Pauline Koner each performance, even of roles she has danced often before, is a thrilling experience —an occasion for discovering more meaning in the character she portrays.

"As to the question of keeping a role fresh," she recalled. "How can it be otherwise? The character is crystalized only through repeated performances." Each performance is a step in an unending search for perfection. The full significance of the character reveals itself gradually, and only through continual recreations do the subtleties of understanding come to light.

"It can happen only on the stage," she explained. Discovery begins in the classroom where the dancer first learns the expressive potentialities of movement. It continues at rehearsal when she masters the technical details of her role and forms her idea of characterization. In performance, the idea develops nuance, takes on fullness and life. But this cannot unfold within a merely normal state of performance. The concentration which makes the dancer live solely on the stage is most difficult to achieve, yet it is essential if the depth of the role is to be discovered. When that state of attention is accomplished, the dancer moves in the small but complete world that exists under the proscenium arch. Her awareness is focussed only on the stage. The time and place represented there are alone real for her, and she moves as if she knew no other. Her own personality is perfectly merged with that of her stage character.

"The performer," Miss Koner insists, "should not try to project. She should forget the audience in order to concentrate on the happenings of the stage area. If she ever thinks of the people in the auditorium, she loses the feeling of her stage character. Rather than projecting herself toward her onlookers, she succeeds, by concentrating on her role, in attracting them to her."

Through this concentration, her insight grows. Her understanding of the people and the actions about her develops each time she recreates the part. Sometimes—and this is the greatest thrill of performing—the insight comes suddenly, unconsciously during the performance. There is almost an instinctive movement, impelled by the feeling for the dramatic situation, a movement never done before yet one which does not alter the original design but adds to its emotional implications. This is the thrill of discovery, the new understanding which may prove the key to the interpretation of a scene or even of an entire work. It may be a simple gesture—the turn of a palm, the drawing back of a shoulder. But in dance every movement is significant. A small nuance may enrich the whole tone of characterization.

The wonderful part of such a discovery is that it can be repeated. By recalling the motivation that prompted her movement, the dancer can make it part of her role forever. She remembers the emotional stimulus, the feeling of the character at that moment. Then the new action becomes natural, even necessary to the interpretation. When this happens to her, says Miss Koner, she finds herself anticipating that moment at the next performance, looking forward to the joy of that feeling which returns each time the revealing movement is accomplished.

And they need never end, these sudden insights that propel the dancer to create her character afresh. They may come at any time; they can be recaptured; they make every performance an adventure.

Yet, in addition to these, there is the unending conscious seach for understanding. At the beginning, there are always problems to solve. In modern dance, the performer is especially free to manipulate her role. While the choreographer provides the general outline, it is up to the dancer to develop the character, always within the bounds of the style but always aware of the tremendous potentialities which it leaves for her to seek out. When she understands her role, there can be no inconsistent action. What she adds will be in harmony with her character; it will enrich the conception, but it will intrinsically belong to it.

Can that conception be altered? Miss Koner says yes. Because, through the years, the dancer, as a person, changes. New experiences open up to her new fields of vision and comprehension; her attitudes toward people and their actions, toward life itself, develop. And as they do, what was once a complete and sincere interpretation may become inadequate to these refined perceptions. Every so often, she feels, the dancer must go back and start again to study the role, to re-evaluate the interpretation. Does she still feel the character in the same way? Is it, in view of her own matured personality, still right? Or does she, now with greater experience of life, find a fresh approach necessary? If the latter is true, she must not be afraid to build again from the beginning.

Miss Koner approaches all her roles from all these directions. In *The Moor's Pavane* this year there was a moment of insight. While she stood next to Iago, screening the murder of Desdemona (this is a technical theatrical device), she felt in the character of Emilia an impulse to draw away from the scene taking place before her. Her head turned to the side, evoking the feelings of shame and terror that filled her. This simple movement lent greater poignancy to the whole and added a new dimension to the role which Miss Koner had

(*continued on page* 66)

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Coming . . . .

The smiling quartet of Sadler's Wells ballerinas (l. to r.: Violetta Elvin, Margot Fonteyn, Rowena Jackson and Nadia Nerina) had, five minutes before this picture was taken, stepped off the plane which brought the entire famed English company to this country. The premiere of the 20-week American season took place at the Metropolitan Opera House on Sept. 13th. The company continues there through Oct. 11 and then starts a tour of 24 cities in the U.S. and Canada.

. . . and Going

The Ballet Theatre, known in Europe as The American National Ballet, visited at the home of Mr. and Mrs. John Griffith-Davies, Gloucestershire, England (above), during the time of its London appearance in July. The company performing in Germany in September, will return for a coast-to-coast American tour in December. The Griffith-Davies are the sister and brother-in-law of Director Lucia Chase.

v.m. & g.c.h. white

American teachers attending the Sadler's Wells Summer Teachers Course this summer numbered eleven. Nine of them, above, surround the distinguished lady with whom they had the opportunity to work daily during the two-week course. On the lowest step are, l. to r.: Leona Norman, San Anselmo, Calif.; Dame Ninette de Valois; Lucille Outhwaite, Oyster Bay, L. I. 2nd row: Raoul Gelabert, N.Y.C., Violet Strandz, Chicago. Top row, l. to r.: Carolyn Parks, San Francisco, Calif.; Betty Merriweather, Eureka, Calif.; Lillian Cushing, Denver, Colo.; Anita Mari Pienovi, Beaverton, Oregon and Virginia Ward, Lynchburg, Va. Newcomb Rice of Borger, Texas and Joan Hardy Jacobs of Los Angeles were not present when the picture was taken.

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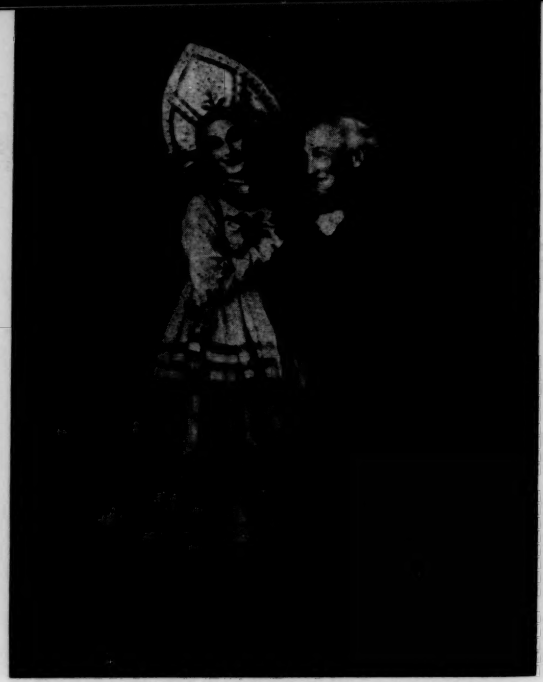
Two days after Sadler's Wells arrived to make its 3rd American tour, New York City Ballet made its departure for Italy to start its 3rd European tour. The company, headed by Artistic Director George Balanchine, and with a roster of shining stars, will appear mainly in Italy, West Germany and Scandinavia. It is due back in the States in time for a January 1954 season at City Center, permanent headquarters.



courtesy kamin dance bookshop

Anna Pavlova and Cecchetti

Enrico Cecchetti: 1850—1928
Dancer and Teacher

Part II: The Teacher

by Lillian Moore

A quarter century after his death, Cecchetti's approach has been infused, to some degree, into all American methods of ballet training.

● A small, middle-aged Italian sat in a darkened Moscow theatre and watched a young guest dancer whom a mutual friend had brought him to see.

"What do you think of her?" asked the friend, at the end of the performance.

"Tremendously gifted, but her back is weak, and she has several bad technical faults," replied the Italian.

"How long will it take her to correct them?"

"Two or three years."

"Will you teach her?"

So Enrico Cecchetti became the teacher of Anna Pavlova, the young ballerina. She worked with him exclusively for several years; her back grew stronger, and she gradually mastered technical feats which formerly had seemed impossible for one of her delicate physique. Cecchetti has told the story of those days:

"Those lessons were some of the most remarkable that I have given. I could not give her her soul, or her inspiration, but I could give her the benefit of a technique which was strengthening, and which assisted her in expressing herself more freely. She had acquired a trick of pressing her hands on the hips of her ballet skirts, and to correct this, I made her dance in short knickers and a little coat for a whole year. What a marvellous worker she was, how hard she fought to conquer certain defects in her technique! Though, as I have said before, her art is prompted by genius, and mechanical defects could easily be forgiven her, still, she herself had a passion for perfection which stopped at nothing!"*

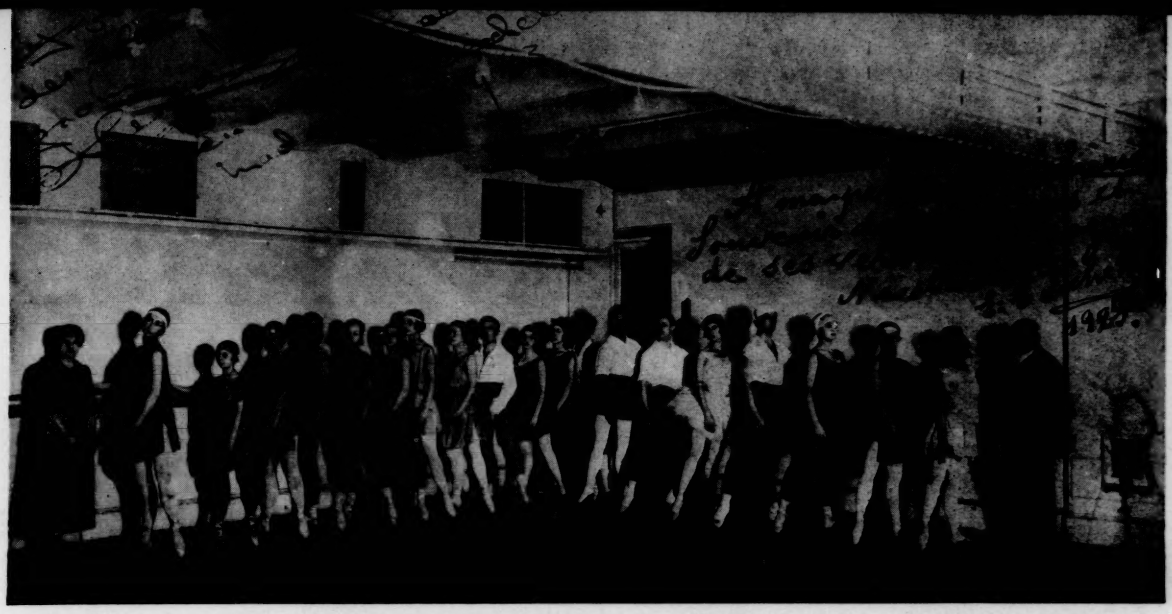
Through the dancing of Anna Pavlova, Cecchetti, who himself had been a great dancer, influenced a whole generation of young artists. Pavlova, however, was only one of his famous pupils. There is hardly a well-known dancer today who has not been touched in some way by his magic: those who are too young to have studied with him have worked with his pupils. Even those who are primarily products of the Russian school have been profoundly influenced by Cecchetti's teaching, for he spent a dozen years in Russia and many of his theories and practical ideas about the teaching of classical ballet have been absorbed into the Russian system.

Cecchetti was a fanatic, a man completely and utterly devoted to the art of dancing. He was that rare phenomenon, a superb technician and an artist of genius who was also analytical enough to be a magnificent teacher. World-famous as a performer, Cecchetti was never self-centered enough to concentrate all of his interest and ability in his own dancing. Even as a young man he was generous in sharing his knowledge, and his first pupils were scarcely younger than himself.

Cecchetti was the pupil of Giovanni Lepri, who in turn was the favorite pupil of Carlo Blasis, the great teacher and theoretician who virtually founded the Italian school. Blasis published his first text-book in 1820, before he was twenty-five, and its principles are still applicable today.

Cecchetti's first important pupil was Luigi Albertieri, who by merely watching other dancers had managed to become proficient enough to obtain a professional engagement. Cecchetti saw him dance, one night, and realized that while he had extraordinary natural gifts, he was entirely untrained. He offered to teach him. Albertieri accepted with alacrity, but when after several

* Olga Racster: *The Master of the Russian Ballet*, pp. 212-213



This 1925 photograph, taken in Monte Carlo, and showing Cecchetti teaching members of the Diaghilev Co., has become a collector's item. This particular print, autographed by the Maestro to Alicia Markova, has been presented by her to Vincenzo Celli, by whose kind permission it appears here. Left to right (identification by Markova): Mme Cecchetti, Felia Doubrovska, Alicia Markova, Henriette Maikerska, Nina Nikitina, Tamara Geva, Eugenia Klemetzka, Helene Komarova, Lydia Sokolova, Serge Unger, Alexandra Trousevich, Tatiana Chamie, Eugene Lapitziki, Serge Lifar, Constantin Tcherkas, Alice Nikitina, Anton Dolin, Alexandra Danilova, Maria Zalevska, Vera Savina and Maestro Enrico Cecchetti.

months of daily work Cecchetti still kept him at the barre for the entire lesson, he finally became restless, and complained. Cecchetti relented: he permitted him to do the same exercises in center floor!

In spite of this harsh corrective diet of barre work, Albertieri persevered. Thanks to Cecchetti's generous help, he made his debut at La Scala, Milan, and eventually came to the United States as premier danseur and ballet master of the Metropolitan Opera. Later he opened a school in New York, where he numbered Bentley Stone, Arthur Mahoney, and the late Catherine Littlefield among his pupils.

Cecchetti was a strict—even a harsh—disciplinarian, and on occasion his dissatisfaction with a pupil could drive him into a fury. Nicholas Legat, himself a great teacher, has left an amusing description of Cecchetti chasing Albertieri across the studio, brandishing a cane at him. Half an hour later they were reconciled, with many fervent apologies and embraces. Outside of the ballet studio, Cecchetti could be gentleness itself. He adored animals, especially cats. One of his dance combinations was named the *Glissade de Mami*, after his favorite pet, a graceful and elegant coal-black puss.

It was as the result of his brilliant success as a dancer at the Maryinsky Theatre, in St. Petersburg, that Cecchetti was appointed one of the teachers in the Imperial Russian Ballet School. Marius Petipa, director of the ballet company, realized that the Italian star had much to offer his Russian dancers, who were noted for their purity of style but not for technical virtuosity. It was Cecchetti, who could turn eight or ten pirouettes with ease, who first taught the Russians the trick of snapping the head during turns, enabling them to pirouette with much greater security and precision, without becoming dizzy. Cecchetti held a special class for the soloists of the company, and among its members were Matilda Kchessinskaia, Lubov Egorova, and Olga Preobrajenska, who were already ballerinas. In their Paris studios, in recent years, they have passed on to pupils like Baronova, Toumanova and Riabouchinska an artistic heritage strongly influenced by the teachings of the Italian master. Among the younger pupils of Cecchetti at the Maryinsky were Tamara Karsavina and Vaslav Nijinsky, who became the greatest stars of the Diaghilev Ballet, Lydia Kyasht, who had a long career in England, and Alexandra Fedorova, who is teaching in New York today.

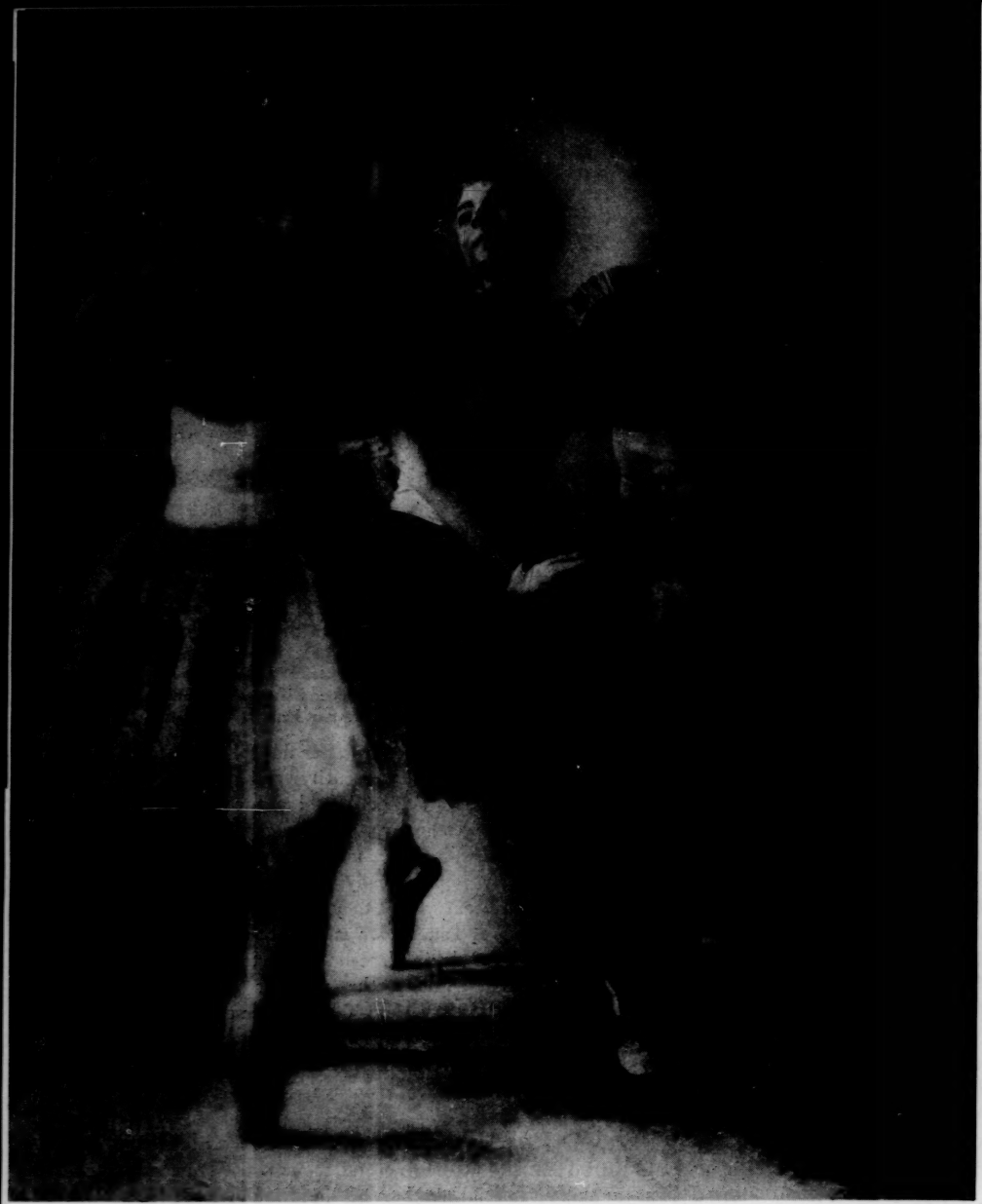
Cecchetti was the favorite teacher of both Nijinsky and Karsavina, and at their special request, the *Maestro* was appointed official teacher of the Diaghilev Ballet when it began its resplendent career in Western Europe. In 1913 Pavlova persuaded Cecchetti to accompany her on an American tour. Before they returned to Europe, Cecchetti began to receive frantic telegrams from Diaghilev: "Come immediately. I need you urgently." Cecchetti replied that he was still under contract to Pavlova. "Beseech Madame Pavlova to release you," pleaded the next wire from Diaghilev. Although he had no desire to break his contract, Cecchetti feared that some dire emergency had arisen. Reluctantly he explained the difficulty to Pavlova. She agreed that he should join Diaghilev in Paris.

There the great impresario took him at once to see

(continued on page 76)

zachary freyman

in the Roving Spotlight



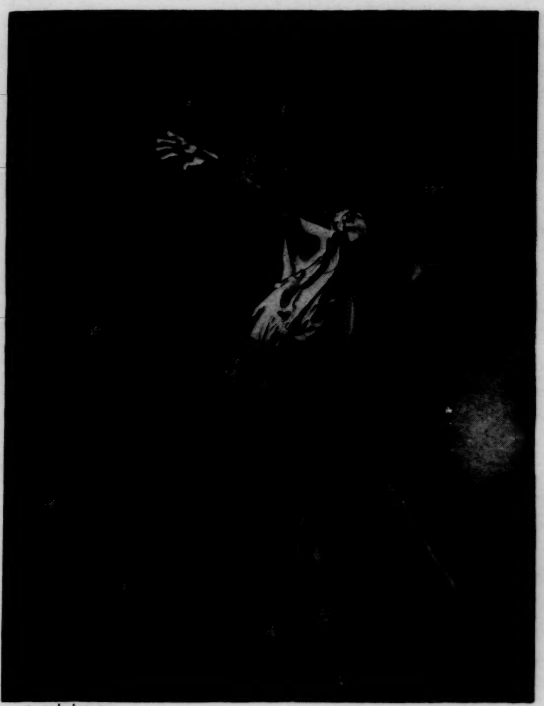
Scaramouche (above, Barbara Lucchi, Dana Sous, Violet Ortiz with Jonathan Watts) was one of the two Robert Joffrey ballets presented at Jacob's Pillow this summer. The 22-year old choreographer, formerly a ballet pupil of Mary Ann Wells in Seattle, has appeared as dancer with Ballets de Paris and with the company of modern dancer May O'Donnell. *Scaramouche*, like *Umpadeedle*, the other work performed, shows much promise and is made especially engaging by the professional finish and zestful performance of the members and graduates of N.Y.'s High School of Performing Arts who dance them

walter e. owen

Ballet Concerts, the Igor Schwezoff company which has Lupita Serrano (right) as its leading dancer, made its debut on July 9th in Bogota, Colombia. President, ministers and diplomatic corps were present at the gala opening, at which an 80-piece military band and an honor guard in full regalia paraded about the theatre. The company is now touring Mexico and Central America before a not-yet designated U.S. premiere.

Right: Augustine, most illustrious of Tahitian dancers, appear recently released full-length color feature about the famed Polyn graphed in Tahiti over a period of two years, the film was phot duced by Academy Award winner Dwight Long, and contains a co of dance footage, including a native dance competition. As a result in the film, Augustine has been booked for a special engagem Rouge in Paris.

Below: Dore Hoyer, German modern dancer recently seen in Uruguay, Brazil and Argentina, was received with unusual enthus of those countries. She returns to South America again next yea of the dancer in her own interpretation of *Ophelia* reveals impact of her powerful projection.



s. enkelmann

Right: Twenty-one countries sent representatives to the 1953 World Festivals of Folklore held simultaneously in Biarritz, France and Pamplona, Spain this summer. Conspicuous by their absence were Russia and the satellite countries. And the U.S. had only one representative, Jean Ritchie from Kentucky. There were especially interesting contributions by groups from Yugoslavia, Turkey, Japan, Holland and Spain, one of the latter pictured here.

a. aguilera

● Some fifteen years ago, when Bing Crosby introduced the song *Small Fry* in a movie, he was accompanied by a tiny, fresh-faced kid who sang and strutted along with Bing to such effect that audiences everywhere began predicting a rosy future for the talented youngster. Unfortunately, "talented youngster" is exactly what Donald O'Connor remained until only a year or so ago. At first he made dozens of films in which he played somebody's kid brother, or somebody else as a boy (he was young Eddie Albert, for example, in *On Your Toes*); then in the early Forties he went on to hard-earned stardom in a series of teen-age musicals for Universal — *Mister Big, Top Man, Follow the Boys, Patrick the Great,* and a host of others. He was still acknowledged as talented, if no longer so much of a youngster, when, after his discharge from the Army, Universal began to feature him in the seemingly interminable *Francis, the Talking Mule* series.

What eventually saved O'Connor from this prolonged but profitable indignity was that presumed arch-enemy of the cinema, television. He made a guest appearance on the Jimmy Durante show where his clowning, his miming and his exhilarating dancing resulted in an immediate TV contract. But more than that, O'Connor's TV work convinced Hollywood's biggest studios that they had long been overlooking a fine bet right in their own back yard. He now has contracts with Fox, Paramount and Universal-International committing him to six movies during the next two years, while Metro has already claimed him for *Singin' in the Rain* and *I Love Melvin.* With these two, and the even more recent *Call Me Madam,* O'Connor seems suddenly to have come of age. And in the process presents himself as the logical successor to that older generation of top song and dance men headed by Fred Astaire and Gene Kelly, with more than a touch of Ray Bolger's sure sense of parody thrown in for good measure.

In the past, O'Connor has been a hoofer, a good vaudeville performer with a fine feeling for comedy timing and a rare ability to make even inferior material

Left: Ebullience in Universal's soon-to-be released *Walking My Baby Back Home.* Above: Versatility in *I Love Melvin.*

Introducing the New *O'Connor*

by Arthur Knight

seem momentarily engaging. His high-spirited antics have saved many a low-budgeted, routine film from immediate oblivion. But in this recent cycle — and O'Connor himself would add to it his forthcoming Universal, *Walking My Baby Back Home* — there has been a greater expenditure of time, money and creative effort. O'Connor has had a chance to grow. From Gene Kelly, who directed the dances on *Singin' in the Rain*, and from Robert Alton, dance director on *Melvin* and *Call Me Madam*, he began to acquire a basic knowledge of interpretive dancing. Kelly, as the balloon routine in *Call Me Madam* strongly suggests, has importantly influenced his current style. Although O'Connor claims that he has never consciously imitated him — or anyone else, for that matter — he does say, "I wouldn't mind at all if some of Gene Kelly rubbed off on me". Louis Da Pron, dance director on *Walking My Baby Back Home*, has been another major influence in O'Connor's dance education. He began working with the boy when he first became a star at Universal, has made thirteen pictures with him in all.

But O'Connor's roots extend deeper than this studio training. He was already a veteran of show business when, at 13, a Paramount scout spotted him for the Crosby film. Born into a theatrical family — his father, "Chuck" Connors, was a professional boxer and circus performer — young Donald was on the stage when he was thirteen months old, doing hand stands. The father died while Donald was still a baby, but his mother held the act together and developed it into a vaudeville standard. She taught the boy to buck and tap, and by the time he was four years old his dancing had become part of the regular "Connors Family" routine. Not long after, he was piping *Keep Your Sunny Side Up*. By the time he was ready for pictures he had gained considerable proficiency in tap, soft-shoe, tumbling and the fine art of comedy timing.

His early training stood him in good stead. From 1942, when he began his first Universal contract, to February 1944, when he entered the Army, O'Connor worked in well over a dozen pictures. There was little about them to impress except the irrepressible O'Connor personality. But even though they were cheaply made and quickly turned out, there were still repeated hints at what the boy could do. His dances, generally with Peggy Ryan, had a fresh eccentricity and sureness of effect, a sense of control that often clashed wildly with the inept scripts that surrounded them. And the pictures kept appearing in such profusion that it soon became apparent that young Donald could do anything. Even at 17 he was improvising gags, lines and dance steps for his own scenes.

When O'Connor came out of the Army in 1947 — after making some 2,000 personal appearances for Special Services — he was virtually a "has been." Universal, his home studio, put him in a few low-budgeted musicals, several straight dramatic assignments, and then began the *Francis* series. It was at this point, in October 1951, that he was tapped by the gods of television. *Francis* continues, as per contract commitment, with *Francis Covers the Big Town* the latest. But the boy is "big time" now, and the indications are that this latest *Francis* will also be the last. Significantly, *Walking My Baby Back Home*, co-starring O'Connor and Janet Leigh, is the most ambitious musical extravaganza the Universal lot has produced in years. In it, the studio proudly announces, O'Connor dances seven numbers with Miss Leigh and two solos — something of a record for musicals.

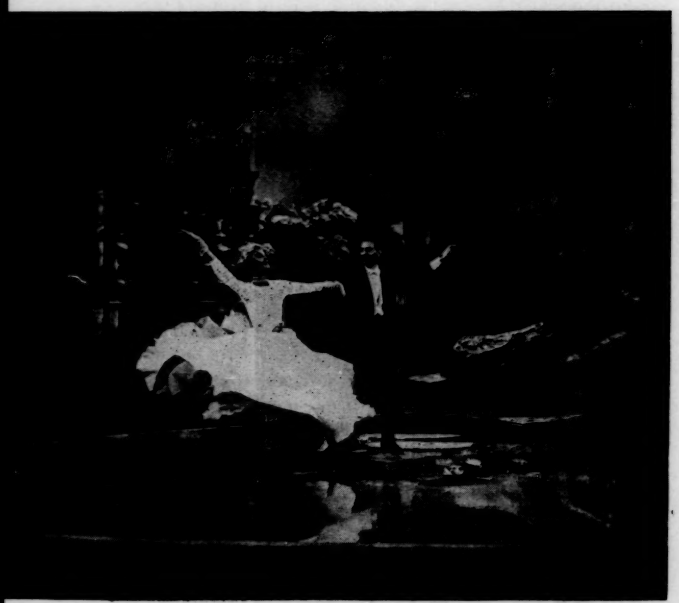
What brought O'Connor his current screen popularity, of course, was his self-annihilating routine in *Singin' in the Rain, Make 'Em Laugh*. Unquestionably the comedy high-point of the entire film, it made liberal use of both film technique (especially as developed by Mack Sennett) and O'Connor's tumbling training. Donald literally knocked himself out to demonstrate the lengths a comic will go for a grin. But his other dances in the film came as no less a surprise to those who persisted in thinking of O'Connor as a somewhat superannuated child star. In *Fit as a Fiddle* and the sizzling *Moses* he was paired with Gene Kelly, and in both numbers — one a satiric impression of early Twenties vaudeville, the other a rapid-fire challenge routine — he matched his senior partner step for step. In the bright and charming *Good Mornin'* trio, joined by Kelly and Debbie Reynolds, he displayed again his sure sense of parody in dance as he switched from style to style in the space of a few seconds.

Satire, with Gene Kelly, in *Singing in the Rain.*

That same idea, extended and developed, formed the basis for one of the most inventive dance sequences yet devised for motion pictures, the *I Wanna Wander* number from O'Connor's next film, *I Love Melvin.* In it Melvin, a photographer's helper on *Look Magazine,* dances about the Look studio and the various photographic backgrounds suggest a rapid succession of folk-dances, each of which O'Connor renders with humor and economy, snatching the essentials of a costume off a handy clothes-rack and whirling furiously from one country to the next. The sequence ends in an hilarious flurry of entrances and exits as O'Connor mimes solo all the roles in a Hannibal Cobb Photo-Crime. It is a brilliant bit of creative — even experimental — editing, but it owes its chief success to O'Connor's rare ability to suggest in the briefest moment each of the mad characters in this capsuled melodrama.

Broadway's Robert Alton directed the dances on *I Love Melvin,* and the sharp, clean, staccato arrangements that characterize his style seemed to provide just the right touch of discipline that O'Connor has lacked till now. There has never been any doubt of his physical ability to carry through a dance routine — and the routine that Alton worked out for him and Debbie Reynolds in the *Where Did You Learn to Dance* number is as staggering as anything ever handed two young dancers — but the polish, the sheen that pushes a high talent toward perfection began to appear in this film. And for sheer virtuosity, there are few comedians today who could carry off the tap on roller skates to *Life Has Its Funny Little Ups and Downs* that O'Connor here essays with such finesse. The interesting thing is that the virtuosity never appears as such. It seems, instead, part of the developing O'Connor screen personality — the brash, assured, somewhat simple-minded youth who will try his whole-souled best to make somebody happy.

Lyricism, with Vera-Ellen, in *Call Me Madam.*



From top man in *Melvin,* O'Connor went to what was virtually a featured support to Ethel Merman in *Call Me Madam.* True, the part was built up over the Russell Nype role on the stage — two additional dances, one of them a solo. But out of this supporting role O'Connor has made the most successful showcasing of his talents in all his long career. Again he was working with Alton. In *What Chance Have I with Love,* danced to convey his misery at not being able to marry the girl of his choice, he reveals a precision of gesture and projection of emotion that again suggests Gene Kelly. But the graceful, sweeping line of his adagio about the castle garden with Vera-Ellen is — for the first time in any of his work — reminiscent of Fred Astaire's early dances with Ginger Rogers. If there was ever any question of his ability, *Call Me Madam* supplied the final answer. More recently he was scheduled to replace Astaire in *White Christmas.* When illness made it impossible, Danny Kaye took over the role. Not bad company!

Today, at 28, Donald O'Connor seems poised on the verge of great things. He lacks still the depth of emotion that Kelly is capable of, the poetic movement of Astaire at his best. But then, with fourteen years of film experience under his talented feet, O'Connor is still a good deal younger than either of those dancers were when they made their movie debuts. Far from feeling that he has had to wait too long for success, O'Connor said recently, "If I had had this ten years ago, I might be through by now. I didn't know enough then, I was still learning."

And, of course, he is *still* learning. The world of interpretive dancing that Kelly and Alton have opened up for him is one that he will want to explore further. He still prefers to identify himself as merely a hoofer, a song and dance man. But his standards are high — Bolger, Kelly, Astaire. And for the present he claims that he would rather go on learning than attempt to create, limiting himself to an occasional suggestion on the routines for his TV shows and his pictures. "Maybe later," he says when asked if he would like to choreograph his own dances.

THE END

Norma Stahl interviews

Faubion Bowers

Authority on dance and drama of the Orient and author of *Japanese Theatre* (reviewed on page 12)

Mr. Bowers with his family

● Throughout Asia, some of the most beautiful theater and dance in the world is in danger of extinction. A complex of post-war reasons, among them contact with the mass-produced entertainment of the West; democratization of countries where for centuries a now-dying aristocracy sponsored the traditional, classic dance, all tend to diminish the activity and influence of once-thriving art forms in such countries as Japan, China, India, Java. The efforts of one man have done much to capture in durable prose some of the glories of that art while they are still there to record. Stopping neither to lament nor to criticize, but keeping handy his explorer's philosophy of "That's life!" Faubion Bowers has made a career of moving about the Asian continent, picking up languages as some people do souvenirs, keeping his eyes and ears open and writing books about the theater and dance of Asia for the stay-at-homes in America.

When I first heard that I was to meet Faubion Bowers I knew no more about him than that he was a man who travelled about remote places in search of theater and dance, and who had somewhere along the way married a Brahman Hindu. I looked forward rather doubtfully to, on the one hand, a brisk, scholarly gentleman, possibly wearing puttees, and on the other, to a shy lady in veils.

Instead, the Faubion Bowers I found comfortably perched at the Hotel Pierre bar was an engagingly informal and friendly young man who gives the impression of loving the life he leads. Mr. Bowers was born in Oklahoma, and estimated that he had spent about one-third of his life in Asia. His wife, Santha Rama Rau, who joined us with a friendly "Hi!", turned out to be an athletic-looking, westernized young woman, complete with poodle-cut, who had done most of her growing up in England and America. An author herself, she wrote, while still a student at Wellesley College, a book called *Home to India*, about her impressions at returning to the homeland she had left at the age of six. This was followed by a second work, *East of Home*.

The abundance of home in these titles is reflected in the life of the Bowers. For this charming couple has made a career of roaming, seeing, understanding and writing, which the addition of a baby, now almost a year old, in no way inhibits. It is a life which sometimes shocks their more sedentary friends, but which produces in terms of books and a general air of well-being, some very happy results. In place of one home, they have many homes, none of them permanent. So, for example, Mr. and Mrs. Bowers met at home in Japan (where Santha's father was the first Ambassador from India), were married at home in France, honeymooned at home in Spain, travelled home to America for a bit, thence home to India for the arrival of the baby. Out of these and other peregrinations, have come observations on theater and dance of the greatest interest to the Western world.

Besides preserving in print, Faubion Bowers had a direct hand in the salvation of Kabuki, that branch of Japanese classic theater which he regards as the greatest in the world. As Military Aide to General MacArthur during the Occupation, it was Mr. Bowers' sad duty to carry out the General's orders for the suppression of Kabuki. The official notion was that Kabuki, because it was an ancient art which sometimes extolled the greatness of ancestral heroes, was undermining democratic principles that were being imposed from above. Officially labelled "feudal", Kabuki was banned.

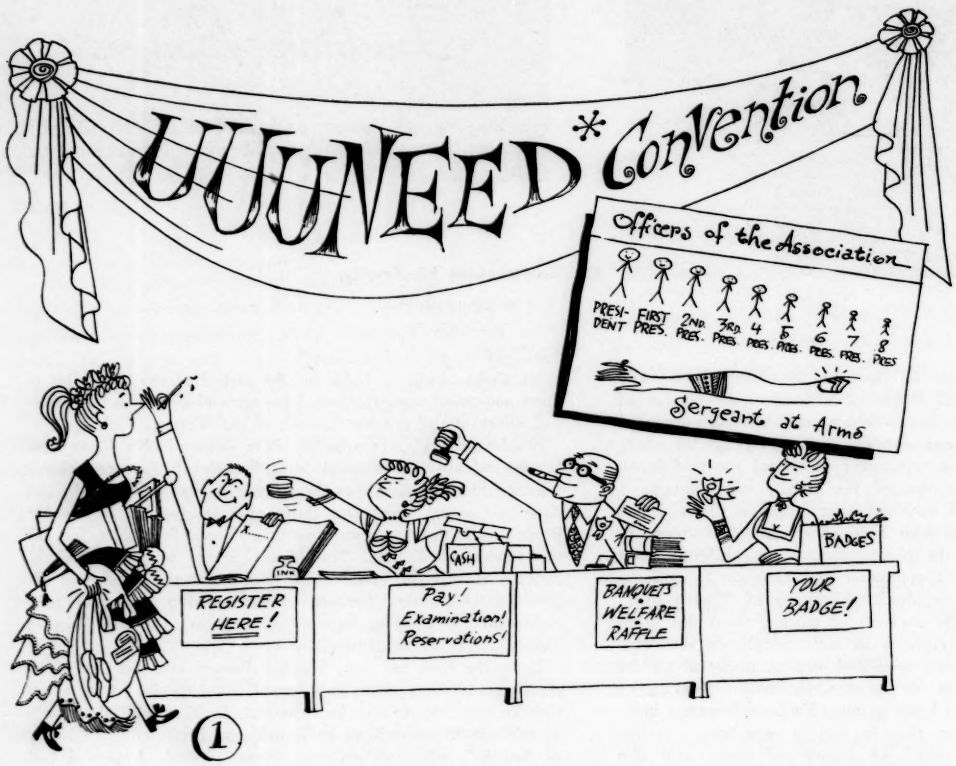
Resigning from his post, Faubion Bowers assumed the job of censor in the Occupation government. Soon the joke went round that he was "not censor, but sponsor". In his unofficial capacity as midwife to the rebirth of Kabuki, he instituted the "Nights of Kabuki", when performances were allowed. A second task was to convince the uneasy conquerors that attendance of Americans at these performances would in no way lead to the downfall of the American way of life. Thanks to these on-the-spot efforts and to the book, *Japanese Theater*, that came out of these experiences (see p. 12 for review), the position of Kabuki is now assured in the world as well as in Japan. Because word has spread of this great theater and dance form, governments—which are growing up to an awareness of the power of art in international relations—will not let it die.

In 1940, however, Faubion Bowers, armed only with a single ticket to Japan, foresaw none of this. He had been studying for the career of concert pianist at the Juilliard School of Music, where he had a scholarship. A life of single-minded labor and grinding competition awaited him. As time went on, he became encumbered with a fortunate bit of phobia. He was, as he describes it, "depressed by the thought of all those little fingers hammering away so fast". Moreover, at the home of a friend, he had heard recordings of Japanese and Javanese music. He bought a ticket to Japan and took French leave.

By 1941 the handwriting was on the wall and it was time to leave Japan, this time for Java. Throughout this period his interests were widening out from music, to theater, to dance. The outbreak of the war put an end to discovery. As a member of the armed forces, Mr. Bowers did not see Japan again until his arrival in the Occupation, when his previous knowledge of Japanese Theater served him, and the cause of art, in very good stead.

(*continued on page* 75)

The SAGA of SUZANNA and the CONVENTIONS

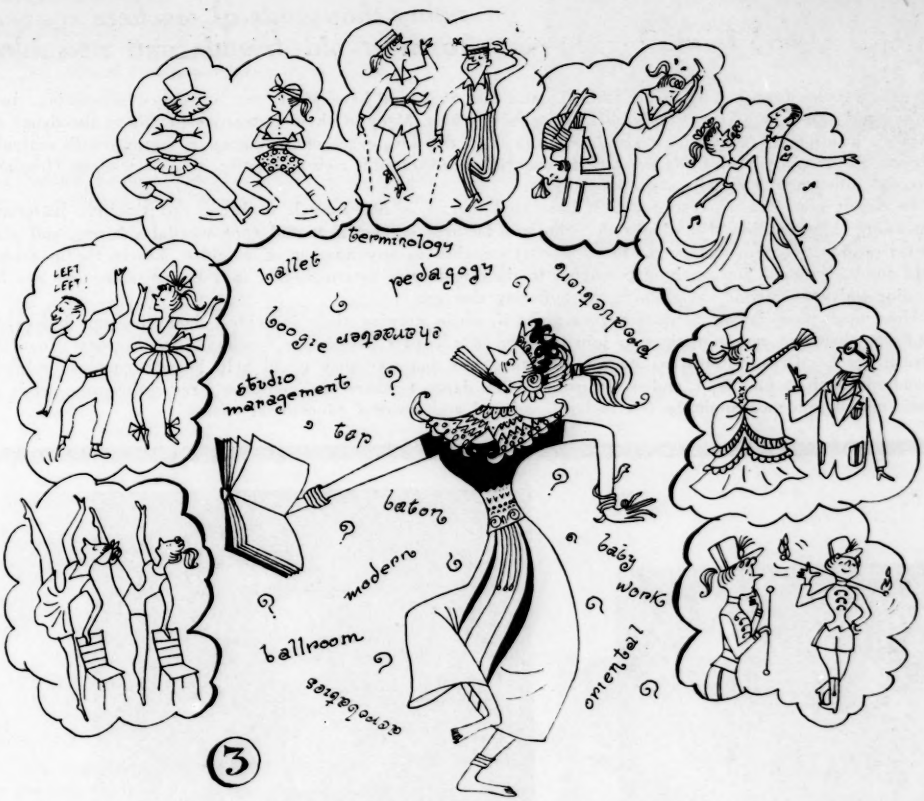


Enter the heroine

* *Universally United Unique National Educated Educators of Dance*

Enticed in the market place

designed by Doug Anderson **libretto by Yurek Lazowsky**



③

Inspired and embroiled in the halls of learning

④

Enthralled at the banquet

⑤

Au revoir

U. S. Convention Scene: 1953

many thousands of teachers convene to meet old friends and new ideas

● There is hardly a hamlet in the United States that does not have some sort of dance instruction. In all towns and cities there is a considerable choice of teachers. Many of these instructors belong to the dance associations mentioned on these pages, and get from them the advantages of belonging to a group with mutual interests, including helpful guidance, regular material meetings, plus rich and active summer sessions (frequently divided into training schools and conventions).

In recent years the associations have discovered that it is not enough to bring just teaching material to attending members, but that classes in technique, lectures on pertinent and controversial subjects, and a constructive approach to pedagogy can be at least as valuable as any number of routines. Yearly the associations add good ideas and fine teaching personnel to their respective meetings, but, in a larger sense, they are functioning independently of each other, and suffering thereby.

How much more important each one could be if, while keeping their individual identities and independent controls, they sent representatives to join together in a master association (such as The National Council of Dance Teacher Organizations has started out to be). In that way they could help bring recognized minimum standards to the entire field, and could make of the dance teachers of America a force sufficiently strong that their united influence might be felt in legal, cultural and national educational affairs.

DANCE Magazine's Toni Holmstock presents Miss Hethcote of Tenn. with door prize record player as Pres. Christensen looks on.

Faculty members Muriel Stuart and Yurek Lazowsky.

Thomas Armour, Edna Christensen and Louis Da Pron at banquet.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS

Normal School, Aug. 3-15 and Convention, Aug. 16-22
Hotel Sherman, Chicago

OFFICERS:

President: Edna Christensen, *Vice Presidents*: Gladys Benedict, Louise Ege, Minette Buchmann; *Secretary-Treasurer*: William Ashton; *Principal*: Elisa Stigler; *Educational Director*: Adele Artinian; *Master-at-Arms*: June Rold; *Directors*: Leo Kehl, Marie Buczowski, Cathryn Cromwell, Eddie Roberts and Betty Mae Harris.

HIGHLIGHTS:

Excellent attendance included teachers from over 23 states in the U.S. and Canada . . . In addition to great variety in faculty and courses the CNADM introduced as a feature, several successful lectures: dance notation, studio management and a report on contemporary dance scene . . . Citations of Merit went to George Balanchine and Marge & Gower Champion . . . Ann Hutchinson and Toni Holmstock were made Honorary Members, Lucile Stoddart a Life Member . . . A beautifully staged performance of Ave Maria was presented in memory of recently deceased members Catherine Littlefield, Dorothie Littlefield and Dorothy Donelson.

AMERICAN SOCIETY OF TEACHERS OF DANCING

75th Annual Conference, Aug. 9-14
Hotel Astor, N. Y. C.

OFFICERS:

President: Elsa Heilich Kempe; *Vice Presidents*: Viola Austin, George W. Lipps; *Secretary*: Helen Wheeler; *Treasurer*: William H. Souder.

HIGHLIGHTS:

This oldest of American dance societies, not large, but select and active, was celebrating its Diamond Jubilee this August . . . Its well-attended 5 day session was climaxed with a banquet, at which the Society announced its first citation—an award to Fred Kelly for his outstanding achievements in the field of dance.

L. to R.: Viola Austin, George W. Lipps, William H. Souder, Helen Wheeler; seated, Elsa Heilich Kempe, Wilette McKeever.

Present and Past Presidents, Florence Cowanova and Phil Osterhouse.

DANCE MASTERS OF AMERICA

West Coast Convention, June - July 2
Hotel Sir Francis Drake, San Francisco
East Coast Normal School, July 27-31 and Convention, Aug. 2-7
Hotel Roosevelt, N. Y. C.

OFFICERS:

President: Florence Cowanova; *Vice Presidents*: Bertha Miller, Christine MacAnanny, Doris Gibbons, Adelaide Fogg; *Secretary-Treasurer*: Leroy Thayer; *Directors*: Irene Jones & LaRue Hope.

HIGHLIGHTS:

The DMA had a West Coast as well as an Eastern Normal School & Convention for the first time this year—the success of the new venture probably means this will become traditional . . .*The United Nation's Cakewalk*, ballroom dance introduced by Danny Hoctor, was adopted as DMA's official dance . . . DMA annual award was made to John Wray for his choreography on *Toast of the Town*—Ed Sullivan made the presentation on his Aug. 2 telecast.

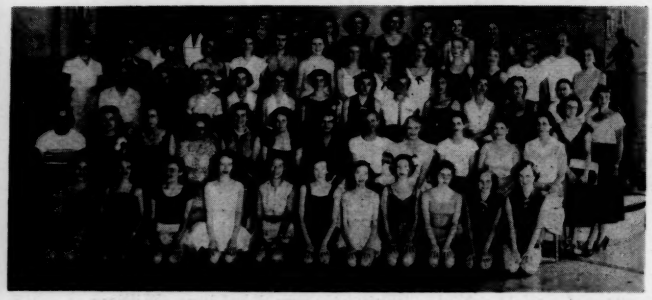
Significant was the forum conducted by Thalia Mara, representing DANCE Magazine, and Anatole Chujoy, on the by-now famous subject, *Toe Shoes: When?* The speakers, taking different facets of the subject, agreed completely on the necessity for sound and adequate training before permitting a child to use toe slippers. The lively question period indicated a serious and receptive interest to the innovation of such provocative discussions.

Antony Tudor teaching at the New York Convention.

Guillermo del Oro teaching at the San Francisco Convention.

TEXAS ASSOCIATION OF TEACHERS OF DANCING

Normal School, June 22-26
Baker Hotel, Mineral Wells



Teachers and students attending the Texas Association Normal School.

OFFICERS:

President: Camille Long; *Vice Presidents*: Emmamae Horn, Ella Ilse; *Corresponding Secretary*: Lillian Cain; *Secretary-Treasurer*: Frances Burgess Bleeker.

HIGHLIGHTS:

The Texas Association, once affiliated with the DMA, this summer had its own 5th Annual Normal School for teachers and assistant teachers. There were separate daily classes for junior and advanced students . . . In Texas style, a barbeque dinner and swimming party were entertainment features.

Willis Wylie, Jean Lauer, Mildred Albrecht, Margaret Burton Inslee, Viola Kruse Hoolahan, Jean Sturrock Mead, Blanche Curtis, Polly Powers, Betty Bonnell and Skip Randall.

Margaret Inslee, Jose Greco, Helen Gallagher and Willis Wylie.

Class taught by June Taylor (center back).

DANCE EDUCATORS OF AMERICA

9th Annual Training School, July 9-24
21st Annual Convention, July 19-24
Park Sheraton Hotel, N. Y. C.

OFFICERS:

President: Jean Sturrock Mead; *Vice Presidents*: Betty Bonnell, Mildred Albrecht, Willis O. Wylie; *Secretary-Treasurer*: Viola Kruse; *Sergeant-At-Arms*: Frank W. Howell; *Permanent Director*: Thomas Parsons.

HIGHLIGHTS:

Principal Margaret B. Inslee reports the largest attendance to date at the DEA Training School . . . Large Convention faculty . . . Student Review presented students of teachers attending Convention . . . Awards presented at banquet to Jose Greco and Helen Gallagher. An award had been previously presented to June Taylor during the July 4th Jackie Gleason Show.

DANCE TEACHERS' CLUB OF BOSTON

11th *Annual Training School, August* 24-28
30th *Annual Convention, Sept.* 8-12
Hotel Somerset, Boston

OFFICERS:

President: Helen Merrill; *Vice Presidents*: Irene E. Hogan, Doris Tower; *Secretary-Treasurer*: Myron G. Ryder.

HIGHLIGHTS:

The well-arranged Boston Training School and Convention opened with an Acquaintance Tea on Aug. 24, at which distinguished guests were honored . . . Besides well-attended daily classes, special evening entertainments including square dancing, tours and a summer theatre production were planned for members.

Acquaintance Tea, l. to r.: Llona Sears, Elaine Thomas, Rev. Robert Matthews, Mme. Hilda Butsova, E. Virginia Williams, Lillafrances Viles, Herbert Hobbs, James Sutton, Andree Wilson, Eileen Sutherland.

Nana Gollner with class at Los Angeles Conservatoire.

Tony Grant teaching N. Y. tap session.

NATIONAL ASSOCIATION OF DANCE AND AFFILIATED ARTISTS

7 Teachers' Conservatoires and 7 Junior Seminars, July thru August Los Angeles, Hollywood, Houston, Chicago, Detroit, New York, Boston & New York

OFFICERS:

President: Arthur Berg; *Vice Presidents*: Louis A. Crescenta, Joe Price; *Secretary-Treasurer*: Ruth Thebaut.

HIGHLIGHTS:

NADAA arranged for seven separate meetings this year, two of them in N.Y., the remainder as listed above . . . The *Washington Glide*, ballroom dance based on President Eisenhower's golf game, was introduced by NADAA Pres. Arthur Berg at all seven sessions. Two TV demonstrations of the dance were broadcast coast-to-coast . . . Spinning Nanci Crompton, who entertained at five of the banquets, was a special favorite.

Ramon Talavera and class at Detroit Jr. Seminar.

young Dancers section

What the Law says about

Your Appearance on Television, in the Movies, on Stage

according to 485-a of the Penal Law, New York City

by Regina Woody

"Why can't anyone under sixteen appear on television?"

This question is asked us so often that a great many people must believe it is true. It is not. A New York child of any age may appear in a theatrical performance, in the movies, or on television *if* he has a permit from the Mayor. Sixteen is merely the arbitrary age at which a child no longer needs to ask for this permission.

Assuming you are under sixteen, getting a permit to appear on Broadway (the Island of Manhattan) is fairly simple. You write the New York Society for the Prevention of Cruelty to Children at 110 East 71st Street, New York City, for two copies of *Application for Consent to Exhibit Child.* Your parents or guardian will fill out these two copies and hand them to the Society at least 48 hours before the performance. The Society will do the rest. One copy will go to the Mayor for his signature along with the Society's recommendation that he sign it or not, the other will be filed. One might say here however, that neither the Society nor the Mayor is likely to look favorably upon such a request if you are under school age, and it would be a very exceptional case indeed if a permit were issued to a dancer under seven years old.

Although the Mayor signs all the permits for the five Boroughs, should you plan to appear in some other part of New York State, you should request your permit from the S.P.C.C. in the county in which you plan to perform. When you receive that permit you will find that it has been acted upon by the local Board of Education rather than the Mayor of the city.

Other states have other laws. You should know the laws of your own state and obey them. If you don't know them, look them up. The chances are they are posted in your dance studio. If they are not and many of you aspire to be professional children, ask your teacher to have them put up. Study them and understand them. Those laws, like the ones in New York State, are written to protect your physical and mental health, not to prevent you from doing what you wish as a professional actor or dancer, or from earning a living.

"What would be the reasons for my not being granted a permit?"

The most important ones might be the state of your health, your grades in school, the time at which you plan to appear, where you will perform and what you are going to do on stage when you get there.

Your appearance in any theatre, movie or television studio (either in New York City or New York State) is based on an interpretation of the New York Penal Law Secs. 485 and 485-a. Both are exactly the same in content but 485 deals with New York State while 485-a deals with performances in N.Y. City. From now on as we will be talking about movies and television shows in the Times Square area we will discuss 485-a under which you will be working when and if you get your permit.

Right here is the place to say that you many not appear in a night club or at Smokers, not because of 485-a but because the Alcoholic Beverage and Control Law Section 100 absolutely prohibits your appearance as an entertainer anywhere on premises licensed for retail sale of alcoholic beverages if you are under 18 years of age.

The law 485-a prohibits the use of a child as "a rope or wire walker, gymnast, wrestler, boxer, contortionist, rider upon a horse or other animal (except in a non-professional horse show) or as an acrobat; or upon any bicycle or other mechanical vehicle or contrivance." It also prohibits "in any practice or exhibition or place dangerous or injurious to the life, limb, health, or morals of the child."

You may be thinking that 485-a is a hard law. Believe me, it is not. It gives you young performers a great deal more leeway as to age, the length of time you may work, and the right to perform for money than the Farm and Labor Law, a part of the Penal Law, or the Education Law of New York State under which your less artistic friends who merely want to work on a farm, shine shoes, be messengers, delivery boys or just to have a newspaper route have to function. These children cannot work if they are under sixteen, or in special cases, fourteen, except in case of need. They may work only when school is NOT in session or IF they have already graduated from a four year high school. 485-a was written to allow young actors and dancers considerable latitude in age, time and place of employment to say nothing of permitting them to be gainfully employed at any age as long as they apply for and secure a permit.

The greatest good to the greatest number is the reason for passing a law. Even as good a law as this one may work hardship on some very talented child. If this means you, just remember that the law was made to protect the greatest number of children from exploitation that it could, and that it was not designed to prevent you, personally, from appearing on the stage or on television. No law is perfect, but once it is upon the books it must be obeyed until it is rescinded or amended. You may not have made the law but you must obey it, as your parents must obey the speed limit when driving, or pay a fine if apprehended. If you disapprove a law you have a right to attempt to have it changed, but obey it you must until this is done. Perhaps if you try to write a better law than 485-a you will be surprised to find that it is a very good law and that you really ought to be very proud to live in a city where such a law can be made and administered to protect its children from exploitation.

Often a group of children come from out of state for one performance on television and do not apply for permits. This is all wrong. They should apply exactly as native New Yorkers have to do. If they don't they may get away with it — but then again they may not. If the group has been exploited elsewhere the S.P.C.C. may be alerted and the group's performance will

certainly be supervised. Moreover, if the welfare of the children requires it, it may even be cancelled.

If a group of children in New York City wish to perform on stage, or on television or in the movies, a permit for each child under sixteen must be secured. No permits will be issued to a child if he is not in good health or if he is failing in his class work. Even a child who is gainfully employed in a fine show like *The King and I* must remain in good health and keep up with his classes, or his permit will be revoked. Any child who is too ill to go to school is assumed to be too ill to go to work.

"Does it make any difference whether admission is charged or not?"

No, it doesn't. A permit is required.

"I see tiny children on TV. How do they get on?"

They appear for two reasons. One, an advertiser such as a dancing school buys time from some network. It puts on a television show, say on a Saturday morning which it calls a "Recital" and which is a regular part of the school's activities. Two, a licensed broadcasting studio may put on a performance of a "non-professional" character wherein a child appears for less than two hours a week when school is not in session. And there you are. You may appear on television without a permit if you go to a dancing school which puts on a television show as a regular part of its school activities or you may appear on a "non-professional" show, produced by a licensed broadcasting company if the show takes place outside your school hours and does not take more than two hours of your time per week. The law has not been violated in either of these cases, except perhaps, in spirit.

"Am I a professional if I get paid?"

Not necessarily. you may be an amateur even if you do receive a pay check for your performance. It all depends on whether the show you are in is of a "professional" character. You might very well make your debut as a "professional" even though you are not paid for it if you appeared as a character in *I Love Lucy*. On the other hand should you take part in a series of "elimination amateur contests" your status might be that of a "non-professional".

Complicated and curious as the situation is, no one of us be we teachers, performers or lawyers really knows at just what moment an actor or dancer becomes a professional as no court has ever given a decision as to just what a professional is, and until it does we have nothing specific to go on. However, you are not penalized in any way by any law because you receive a salary, but neither is payment insisted upon for you by any law. You're on your own here. In the theatre you usually get paid for what you do and how well you do it. The better you are as an actor or dancer the more likely you are to get big money.

From a theatrical point of view one might say you are not really a professional until you make enough money to join Actors Equity, pay an Income Tax and have your money put in trust for you. However, professionalism is no taint in the theatre and if you earn enough to pay for your own toe shoes and taxis, you've a perfect right to call yourself a "professional performer." The law doesn't care and will neither help nor hinder you in the use of the word. All the law concerns itself with is your health and your education. 485-a is intended to keep your talents from being abused and exploited by unscrupulous people. This law is your ally in giving you a chance to grow up with a healthy mind in a healthy body. It will undoubtedly help you realize your ambition to be a professional actor or dancer for the rest of a long, healthy, happy life.

After you have grown up, whether you are successful or whether you are not, you may be very grateful to 485-a for seeing that you have a high school diploma. You may want to go on to college. You may decide to enter a profession. You may even want to go into business. All of these require that magic key, proof of your having completed four years of high school successfully, as an entrance requirement. So don't rail against 485-a assuming that it is an obstacle to your career. It isn't. It just may be the making of you as a successful adult actor or dancer. You can be sure of one thing, anyway. It won't keep you off stage, off the movie screen, or off television because you are too young. That is, if you're in good health, if you're a good student, and if you're a really good performer.

THE END

bob golby

A large number of young performers have appeared, always with the mayor's permission, in the Rodgers and Hammerstein Broadway production of *The King and I*.

Note:

If you wish to read the New York Society for the Prevention of Cruelty to Children's interpretation of the law 485-a for yourself, write to 110 East 71st Street, New York City and enclose a stamped, self-addressed envelope and ask for a copy of their leaflet *In re employment, exhibition or use of children by the consent of the Mayor.*

Here are the pieces of a dance jig-saw puzzle made especially for you. If you follow the instructions carefully you will have fun making it into a fine dance game you can enjoy for a long time.

INSTRUCTIONS:

1. Cut along the dotted line so that you have in your hand the entire section of this page with the pieces of the puzzle on it.
2. Paste this cut-out section on a piece of heavy paper or light cardboard, keeping the paste even and the paper smooth.
3. Now, very carefully, cut out each of the grey pieces separately, keeping as close to each edge as possible.
4. Fit the pieces together so that the finished work looks like the picture in the upper left hand corner.

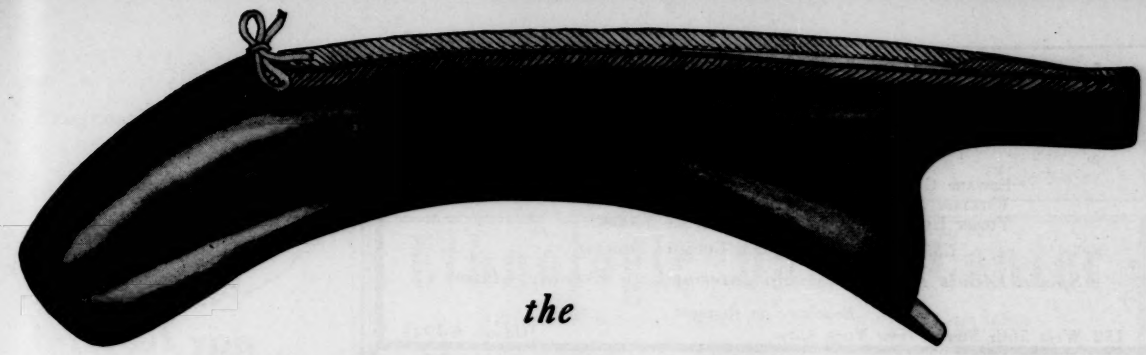
The picture can be scrambled again, after you've completed it, put away and brought out another day.

If you like this puzzle, write and tell us so and we'll have some more.

drawing by
Jane Miller
from
"A Dance for Susie"
by Lee Wyndham
(Dodd, Mead & Co.)

Very Young Dancer Section

A Dance Jigsaw Puzzle for 6-10 year olds



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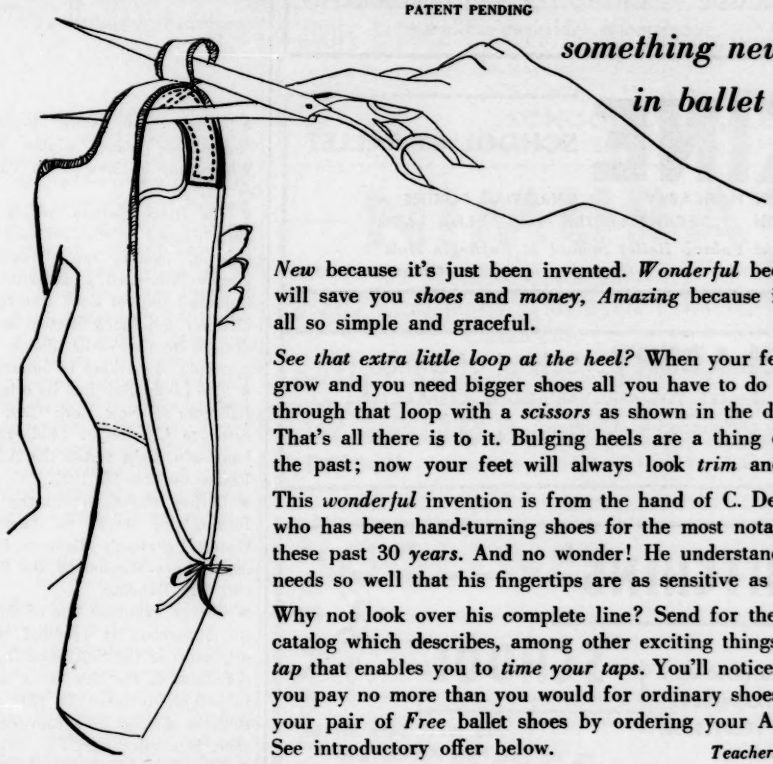

New because it's just been invented. *Wonderful* because it will save you *shoes* and *money*, *Amazing* because it's all so simple and graceful.

See that extra little loop at the heel? When your feet grow and you need bigger shoes all you have to do is *cut* through that loop with a *scissors* as shown in the drawing. That's all there is to it. Bulging heels are a thing of the past; now your feet will always look *trim* and *graceful*.

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● Afson's Shoe Store displayed the first "turned-sole" dance slipper, known as The Whirlwind, in New York City about 1926 or '27.

● The Black Bottom, which was predominantly danced on the "off beat", is the prototype of modern tap phrasing. The dance greatly influenced a departure from the old fashioned style of Buck Dancing, although the idea for the Black Bottom might have been derived from an earlier dance called the Echo, a unique contrivance of Johnny Boyle's.

● The Lindy Hop had its origin at the Savoy Ballroom in New York City, and was dedicated to Charles A. Lindbergh's thirty-three hour solo flight across the Atlantic Ocean to France on May 20, 1927.

● Barney Fagan, who many years ago performed and served as dance director with George Primrose's Minstrels, is referred to by many dance veterans as The Father of American Tap Dancing.

● George Primrose, one of the all-time greats in minstrelsy, is credited with being the originator of the Soft Shoe Dance. The literal definition of the title is: a dance performed in soft-soled shoes. To title present-day tap routines danced in a four-four tempo a soft shoe, is a misnomer.

● The phrase "strictly a hoofer" connotes in a derogatory sense, a tap dancer who belabors

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Progressive Tap

It may interest you to know

by Johnny Mattison

the floor in a cumbersome fashion, although hoofer once meant any dancer, and was used in a favorable sense.

● Many enthusiasts consider it an accomplishment for a dancer to execute several hundred taps a minute. The truth is that when a dancer beats out a multitude of taps with complete disregard for phrasing and styling, as is usually the case, it is far from being a world-shattering event, and all the hullabaloo is nothing more than the feverish hallucinations of a not-too-brilliant press agent.

● After infinite research, Eddie Roberts, well known New York tap teacher, takes pardonable pride in announcing an idea for a new tap costume which he intends to call a "three three", because, as he explains it, it is a mite fuller than a "tu tu". (If Eddie goes through with this mad design—remember, we told you so.)

● And now, for a fitting climax, I wish to point up the need for style in tap dancing. Through the media of motion pictures, television, and theatre presentation the teacher, student, and lay public have become aware of good styling. But there are a number of dancers who are impervious to suggestion, and hostile to progress. To those I say, "Do not despair, for you can always put your routines to good use — by stamping out forest fires."

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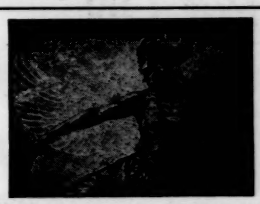

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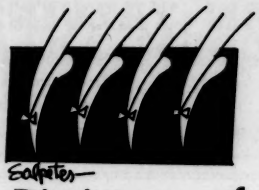

Dictionary of Ballet Terminology

continued

14. Frappé: Starting sur le cou de pied, the foot strikes the floor front, side, or back, and returns to the ankle.
15. A terre: On the floor.
16. En l'air: In the air.
17. En dehors: In an outward direction.
18. En dedans: In an inward direction.
19. Rond de jambe à terre: Passing through first in a straight line, the foot then points, and describes a half circle on the floor.
20. Rond de jambe en l'air: commencing with one leg à la seconde en l'air, the working leg from knee to toe describes a circle in the air, and then opens à la seconde.
21. Grand battement: From a closed position, the leg sweeps straight up to the highest point en l'air, and back to the closed position.
22. Petit battement: In a position sur le cou de pied, the foot beats in back, then in front of the supporting ankle.
23. Demi-pointe: Half-toe.
24. Sur les pointes: On the toes, in toe shoes.
25. Relevé: Rising onto demi-pointe or pointe.
26. Passé: A position usually used in passing, in which one leg is raised, knee turned out, toe pointing just below the knee of the supporting leg.
27. Développé: A movement in which the leg unfolds.
28. Battement développé: The foot of the working leg lifts to passé position, and opens à la quatrième or à la seconde en l'air.

*These definitions, compiled by Carolyn Parks under the supervision of Muriel Stuart, are part of Stepping Tones' "Vocal Dictionary of Ballet Terminology". We reprint them by courtesy of Mr. Lou Silvers, director of Stepping Tones. *(to be continued)*

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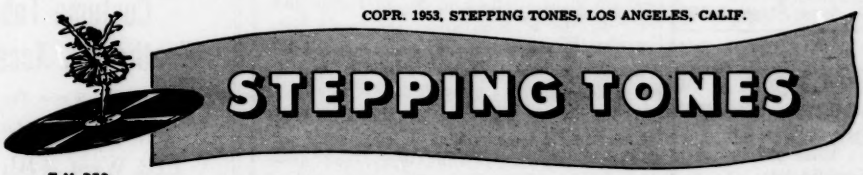

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Markova

(*continued from page* 24)

When Danilova climbed to the top of the house, she discovered nothing but Alicia's whisper behind the locked door. Guggy had gone to the post office to send a letter home and had left the little prisoner behind. Danilova was disappointed. Never had she encountered discipline carried to such ridiculous lengths. She even complained to Serge Pavlovich, feeling that his precious ballerina-to-be was suffering unnecessarily at the hands of her well-meaning tyrant of a governess.

On fifty shillings a week it was possible to afford only one meal a day in a restaurant. Alicia danced at the theater three nights a week, and then they ate their main meal at noon, but when she was not dancing at night, they ate their main meal in the evening. Apart from this, they existed on snacks and makeshift meals prepared in their little room. They carried with them a hatbox containing a spirit stove, an aluminum saucepan, and a teapot. This was facetiously known as The Kitchen, as it was their only means of boiling water for tea, heating tins of soup, or cooking eggs. Mostly they lived on tins of sardines, cold ham, and fruit, which were cheap and easily obtained in the South of France.

Alicia was always given a nightcap, consisting of a cup of Ovaltine, which she drank in bed while munching a couple of oatmeal biscuits. Once these had been consumed, the light was turned out and she and Guggy retired, ready for an early start the next day.

Guggy made a duty of everything. Cooking in the hatbox Kitchen could have been great fun had it been approached in the right spirit, but with Guggy it was a grim ritual without a scrap of pleasure. To have smiled when an egg cracked in the boiling water would have been like laughing in church. There was always a constant tension in that dreary top room. If only Alicia had had the luck to share it with Danilova, who had the gift of transforming such mundane tasks as washing and ironing into the greatest fun in the world!

"Guggy meant well," reflects Alicia. "She was Irish and proud of coming from the same country as my mother. It seemed to bring her even closer into the family circle. Having lived with us for ten years, she knew all there was to know about me and enjoyed having a part in working out my career. She was determined that I was going to become a great dancer and thought she could urge me on by nagging from morn till night. She never showed any signs of affection, though I knew that if ever the occasion arose, she would fight for me to the bitter end. I remembered her antagonism toward Jessie Matthews' sister at Kennington.

"I suppose it was some consolation to know that I had a champion at my side, but I was never really happy with Guggy, and never saw another child. Even the other members

(*continued on page* 58)

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Markova

(*continued from page* 56)

of the company who wanted to be kind to me were frozen off by her, as she guarded me like a forbidding dragon. We never had any private jokes or exchanged an understanding smile such as might exist between two people living in such close proximity. Unless the daily task was dreary, she seemed to feel it had no benefit.

"We got up at seven-thirty. Guggy would boil some water in our cardboard Kitchen and make some tea. Then she would wash and dress me and do my hair, as if I were a child of three. I was never alowed to do anything for myself. She seemed to think that the only thing I could do was dance, and dancing was the only thing I was permitted to do unaided in Guggy's lifetime. She escorted me to my morning lesson with the company, which lasted from nine o'clock until ten-thirty, and afterward would sit in the theater throughout rehearsal, without taking her eyes from me. She even changed my shoes when I arrived at class and put my street shoes on again afterward.

"I can see now that she did all this out of devotion, misplaced though it was. I was to concern myself with nothing but dancing. She felt her mission was to carry out every other duty necessary to my existence. When I was dancing in the evening, I was taken back to our room after lunch and put to bed, with the blinds drawn. In the early evening I would be roused, taken to the theater, and made up by Guggy in the dressing room. She would tie my ballet slippers, arrange my hair, fix the headdress, and then lead me to the stage, where she would wait in the wings until I had finished my dance. Then we would go back to the dressing room and go through the whole process in reverse. I was treated just like a precious puppet. I was completely helpless, for if I attempted to do anything for myself, I was severely criticized, told it was all wrong, and ordered to leave it to her. Though I was only fourteen, I was developing a very definite inferiority complex.

"My education had to be taken into account, as the London County Council insisted that I study for twenty hours a week. Most of this work was done during those evenings when opera was being presented and I was not required at the theater. After our evening meal, Guggy woud see to it that I was in bed by six-thirty, with my French grammar and my geography and history books. She would either sew or knit, so that complete silence reigned in the room while I tried to cram the facts into my head.

"It was no good just pretending to read the books, because I knew that the following day Guggy would question me about the chapters she had set for study. I could never get the better of her—not that I ever really tried.

"Her favorite form of punishment was stop-

(*continued on page* 60)

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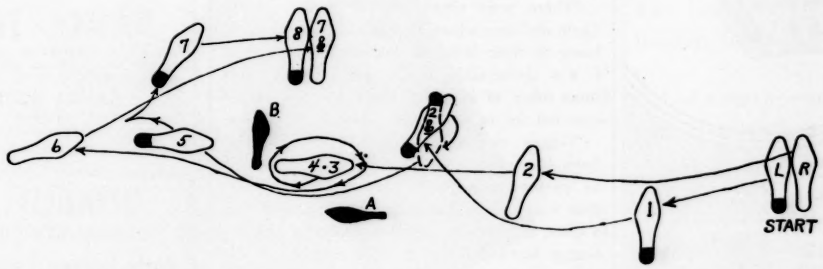
The All-Around Champions and Foxtrot winners were Ann and Michael Toscano. Tango winners were Jane Miller and Frank Bucaria. First in Rumba were Mildred and George Buckley. The Viennese Waltz was won by Peggy and George Morris. Polka winners were Helen Burbella and Walter Hucko. The Jitterbug champions were Beatrice Pierce and John Smith.

The Judges of the event were Adelaide Courtney, Kathryn Ellyn Lewis, George Rutherford, William Souder and Doris Weber Zea.

The Tango Competition appeared to strike a more responsive chord than usual with the spectators. Certainly the applause seemed especially fervent, and particularly for a typical Argentine variation which is described below. We say typical, for we first saw this Gaucho Swivel step danced some fifteen years ago by the famous Argentine dancer Roberto Medrano and his lovely partner Donna. While primarily used for Exhibition Tango, the floor style of the Gaucho Swivel renders it adaptable — with a bit of practice — to everyday Tango dancing.

THE GAUCHO SWIVEL



The larger numbered footprints, showing the Man's foot sequence, correspond to the musical beats of an 8 Ct phrase. The small black footprints — A — LF and — B — RF — show position of Lady's feet for the important 4th beat.

1 — S — LF — Swd
2 — Q — RF — Swd — crosses through — Lady also crosses through
& — Q — LF — Swd
3 — S — RF — Bwd — behind LF — starting to turn Rt — Lady in outside Rt pos
*4 — Two-foot swivel turn — see below for description of Ct 4
5 — S — LF — Bwd
6 — S — RF — Bwd
7 — Q — LF — Fwd — turning Lt
& — Q — RF — Swd — completing Fwd 1/4 Lt turn
8 — S — LF — Closes to Rf

**Ct* 4 — *Two Foot Swivel Turn*

Partners should first practice separately their special dance movements — then add the additional technique necessary for partnership proficiency.

MAN'S PART

Take foot position as shown in diagram — LF — Fig (2) & — RF — Fig 4-3. Keeping both feet to the floor — weight mostly on RF — on Ct 4 swivel on BOTH feet a half turn to the Rt — ending with weight entirely on RF. Practice this movement several times, then on the 4 & Ct — while still on RF, add an additional half turn swivel and step Bwd on LF (Fig 5).

LADY'S PART

Fig A shows Lady's relative foot position on Ct 3. Fig B shows the reach-around behind Man's right heel at Ct 4.

Ct 3 (preliminary position) Weight on LF — left knee slightly bent — hips Fwd — upper body leaning Bwd — RF starting its Fwd extension. On Ct 4, with a body Rt turn, complete reach-around extension to Fig B — bring LF tight against RF — and with weight on both feet continue Rt swivel with as much momentum as possible. Prepare to step Fwd with RF on Ct 5.

TOGETHER

As partners take their foot positions at Ct 3, they both must prepare immediately for Ct. 4. While the hips are Fwd and relatively close together, both partners must lean away from each other with a slight rightward twist so as to face each other with parallel shoulder lines.

Ct 4 starts with Man in a secure two-foot stance. The Lady's RF is starting its reach around extension as she leans her weight on the Man's right hand at the middle of her back. Simultaneously with the first half of the Man's two-foot swivel (Ct 4) his right arm and hand bring her weight around, her two feet come together, and the momentum of the twist enables him to complete the full turn on his RF (Ct 4 &) ready to step Bwd on his LF for Ct 5.

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Markova

(*continued from page* 58)

ping my chocolate ration. I adored chocolates, so Mother used to send me a box from home when she could afford it, and members of the company, who felt sorry for me as I went around with Guggy, looking the personification of misery, would occasionally ask if they might be permitted to give me some chocolates. Guggy never refused. She knew my weakness for sweets, and as long as I had a supply of them, she had the power of inflicting punishment by stopping the ration, which consisted of two a day. Incredible as it may seem, Guggy used to take me once a week to the cinema. I cannot imagine why I was permitted such frivolity, but it became an institution in Monte Carlo—as well as another means of punishment!

"Rather cunningly, Guggy used her chocolate fines as a means of intensifying my concentration on my work. She sat in class each morning, watching either Legat or Cecchetti giving the lesson. If they singled me out more than twice for correction, I lost my chocolates for that day.

"There were times when I envied Monte Carlo children whom I saw in the street going home to their brothers and sisters. I suppose I was desperately lonely and yearning for some token of affection, but I was too sternly guarded for others to get anywhere near me.

"Guggy eventually imposed her chocolate fines at performances as well as in class, but as performances took place in public and thus were considered far more important than a class, the fines were correspondingly heavier. Guggy learned from an older member of the company that any dancer who soiled the pink satin of her ballet slippers during a performance ought to be ashamed of herself, as it was a sign of slovenly work. The satin should be just as spotless when the dancer returned to her dressing room as when she made her first entrance.

"Guggy was overjoyed to learn this, and informed me that I must never be guilty of such an offence if I hoped to become a great ballerina. After removing my ballet slippers at each performance, she would take them to the strong electric light of the make-up mirror. If she found so much as a spot or a streak on the pink satin, I lost my chocolates, not only for that day, but for the entire week, and, in addition, our visit to the cinema was canceled.

"It may have imposed a sense of discipline upon me and made me work harder, thereby helping me to perfect my technique, but it took a good deal of pleasure out of dancing. I danced in constant fear lest my only two comforts, the chocolates and the cinema, should be denied me. Whenever I had the misfortune to stain my slipper, I despaired of ever escaping from a life which seemed to consist only of drudgery and distress.

(*to be continued*)

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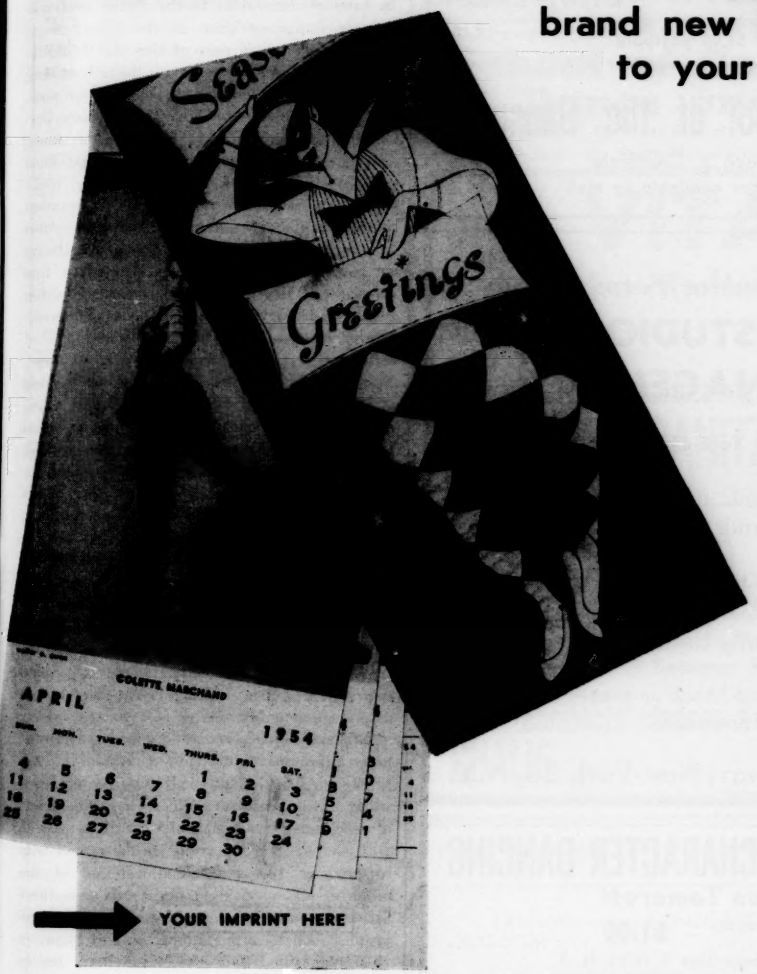

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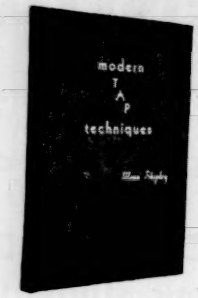

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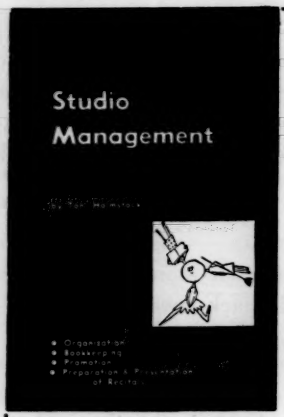

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● Interior decoration in the dance studio is no less important than in the home. As a matter of fact it is part of the "face" of the studio and therefore part of the advertising and promotion. First impressions of your prospective customers are as lasting as any personal first impression. Therefore the main entrance to the studio or school must have some character. An interesting door treatment or a distinctive type in the presentation of the school name should prepare the visitor for something special. If there are hallways or passages before the actual entrance into the office, these should be treated either decoratively or with clear, distinct and attractive directions leading to the office.

The office itself should be uncluttered, well organized and efficient without looking sterile. Whether it is a large or small room, common courtesy demands that there be at least one chair for the prospective student (or mother of the student) to sit comfortably with the receptionist. If there are other chairs or couches for students and waiting mothers, the room should be so arranged that anyone discussing business at the desk can have a modicum of privacy. Of course, the ideal situation is to have a separate room for waiting or relaxing students and mothers and a separate office. Expensive, elaborate office furniture is not necessary to make a good impression. A neat-looking desk, a set of file drawers and a few chairs will do very nicely if personal touches are added, such as flowers, green leaves or a few (not a clutter) of pictures. Inexpensive pictures can be obtained which tie in with the dance. There are prints of original paintings which a little search will produce and the resulting decor will help to enhance the general atmosphere of the office or office-waiting room. Of course, there are many who prefer to use dance photographs such as often appear in full pages in this magazine, and these too can be so arranged as to make a charming decoration.

Windows can be treated with venetian blinds and/or draperies. Pots of flowers can also be used. But although these are general rules for the home as well, the thought behind any decoration in a place of business should be simplicity and cleanliness.

If there is space in any office-waiting room set-up, it is nice to have a small table or magazine rack to hold reading material for those waiting. These pieces of reading matter should be carefully watched since they are easily defaced through handling and can be an eyesore. The same can be said of ash

The Studio Beautiful

by Toni Holmstock

trays. The self emptying type of standing ash tray is preferable, but not always very decorative. If table ashtrays are used they should be deep and adequate so that the fire hazard is at a minimum. Under no condition should there be smoking in the dressing room.

Dressing rooms can be treated in a number of ways depending upon the available space. Benches for the little ones helps to expedite their dressing. Hooks and hangers in sufficient quantity are essential. Wire hangers are not really adequate, and although wooden or plastic ones may be a bit more costly they will outlast the others and will prove more efficient. At no time should nails be used in place of hooks for hanging clothes. These have proven an extremely dangerous makeshift. Where possible, shelves at a proper height should be included in the dressing room to handle adequately the dressing cases and kits which students use to bring their dance clothes to the studio. Too frequently such paraphernalia is strewn over the dressing room floor, taking up necessary space and making for unnecessary confusion. Any mirrors in the dressing room should be firmly attached at a convenient height.

Toilets and shower rooms *must* be kept dry and clean. A handy closet, if possible, should be provided for a mop and cleaning cloths, cleanser, disinfectant and soap. It is advisable to use shower curtains that do not quite reach the floor. This will save much of the mucky mess that usually collects at the bottom of shower curtains in public places. It is inadvisable to have mirrors in a toilet or shower room. One reason for this is that too often girls dally in primping and another is that plumbing trouble results when hair is dressed near a sink. Hair fixing is inevitable where there is a mirror.

The studio itself should be so arranged that the pianist can see both the class and the teacher. This may be either through direct vision or reflection if there is a mirror. Always, the decoration in the actual work room should be at a minimum. Where curtains are used they should be simple in color and design. Pots of ivy or philodendron are attractive on window sills or walls in adequate window boxes or wall brackets. These need a minimum amount of care.

The important thing is to decorate in such a way, that the impression is one of a cultured, well organized and, most important of all, a CLEAN atmosphere. This with a little thought and foresight, can be achieved without resulting in an effect of austerity.

THE END

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I Always Wanted To Dance

(*continued from page* 17)

tion between class technique and movements arbitrarily employed in composition. To have imitators is one thing. To create them is another. The creation of miniature replicas of the leaders of the American modern dance by the leaders themselves led to robots cluttering the solo recital stages and the gyms of almost every college where dance is offered. As the leaders later broadened their scope they left a pitiful trail behind them of all the lambs that had submissively, in awe and in fright, followed them to school.

Improvisation became outmoded. Form no longer evolved primarily out of content. A dance took shape by reference to musical and poetical forms: ABA, Theme and Variations, Fugue, etc.; and by reference to the austere, patterned pre-classic dance forms: pavane, minuet, sarabande, etc. of the conventional 18th century. These forms contributed knowledge and historical background but they lacked spiritual connection with the modern dance of the 20th century. (The modern dance repertoire contains great works illuminated by their formal structure but this should not rule out improvisational approaches to choreography. As an individualistic branch of dance a liquid compositional form may yet be its most effective channel for creation.)

This approach as a whole could not admit of dancing as transient pleasure. The amateur student had no chance "to dance" except as a member of a performing group. Since most amateurs could not devote time sufficient to admit them into performing groups, their activity narrowed down solely to technique. The layman was swept into this whirlpool of professional purpose although denied the satisfactions of adequate training. Furthermore she herself did not wish to be professional and lacked the equipment for the profession. Her ambition was not to perform nor primarily to execute another's choreography.

The opportunity came with the second generation of American modern dancers. They needed large groups to realize their choreographic ambitions when the WPA projects opened up opportunities for unemployed dancer-choreographers; the political left movement, in the upsurge of the time, stressed amateur group performances (even holding contests on dances of contemporary social themes). Recital dancers, relying on teaching for a living (as in all arts) to absorb their deficit-yielding concerts, began to realize the potential of this newly-found amateur student body. (Today, after twenty years, even the die-hard professional ballet schools include "classes for the business girls" in their curricula.)

Let Her Again Speak for Herself:

"I" who had "always wanted to dance" was now at last in a dance studio. But, my body was treated like an exalted machine and my dream of using the body to express myself found no realization. I looked around me.

These professionals did not seem to need "to dance". Perhaps for them that would come later. They burned with ambition, perseverance; they were dogged in their determination to acquire that super-skill necessary for competition in performance, none of which was part of my world at all.

"I" ached with unnatural pain from the distortions for which my body was physically unprepared. My knees swelled. The vocabulary was mysterious. And I could find little connection between my one class hour and my body of day-to-day living.

"I" still wanted to dance. I read with envy of amateur dance in Spain, where the working girl danced every night for hours as part of her cultural heritage:

"In the evening it is warm and there is a moon. A dozen pairs of castanuelas are sounding . . . guitars tune up in the corner. Fifteen or so girls of all ages move about the room . . . while their parents sit on the wooden benches against the wall. The girls are in street dresses. They have come here straight from their work, for they are stenographers, salesgirls, tobacco-factory workers, seamstresses. They dance because they love it; because they are Andalucian. Every night they come for two or three hours . . . and any fiesta, public or private, is graced by their dancing . . . Near midnight the girls reluctantly break it up out of respect for their workaday tomorrow. This happens every night, but no one ever gets tired of it, for this is Seville." (LaM)

But this is not Seville. This is New York; and this is America. In the professional approaches, many laymen were hurt physiologically and emotionally. Many gave up all hope of dance as a creative activity, they discontinued, disillusioned and empty.

THE PROBLEM IS NOT TO MINIMIZE PROFESSIONAL STANDARDS BUT TO FIND AN ORIENTATION FOR THE AMATEUR.

Teachers here and there have worked quietly behind the scenes for many years. Their results more than confirm the idea that there is a place and need for amateur participation in dance as a "means of enjoying and enriching life through *creative* experience". (VD'A)

Article II will appear in the Nov. issue

BIBLIOGRAPHY

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ID: Isadora Duncan: *The Art of Dance*

LaM: La Meri: *Spanish Dancing*

H'D: Mgt. H'Doubler: *The Dance: A Creative Art Experience*

VD'A: Victor D'Amico: *Creative Teaching in Art*

VS:M: Michel in Virginia Stewart's *Modern Dance*

XE: Max Eastman: in Havelock Ellis' *The Dance of Life* also:

F. R. Rogers (edit.): *Dance: A Basic Educational Technique*

Hans Sachs: *The Creative Unconscious*

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Search for Perfection

(*continued from page* 32)

danced many times before.

Her development of the part of the wife in *The Visitation* affords an instance of meticulous, conscious preparation. Rehearsals began shortly before a previously planned trip to Europe. She went abroad fully aware of the task that lay before her. Her problem was to portray a complex person: an innocent girl of sixteen, but one destined for greatness. Yet not a sixteen year old of our own day. She had to penetrate a character distant in both time and place. In the great art galleries of Florence, she studied religious paintings—their suggestions of movement, their emotional impact. She absorbed mediaeval and Renaissance interpretations to capture their qualities and sense of style, to observe how these earlier minds had handled the problem that was now, in another artistic medium, her own. She read. And she thought about what she had seen and what she had read.

When she returned to America, she brought with her a profound and sympathetic knowledge. Then, as rehearsals progressed, the choreographic patterns offered their own stimulating ideas. She found a key to the characterization in the conception of Mary's relation to Joseph, an attitude compounded of love, gentleness and infinite trust. For the opening sequence of the dance, she felt that the quality must have an inner glow and illumination which presage the tremendous events which follow. On these elements, she built her role.

"*La Malinche,*" she hesitated. "That is about ready for re-evaluation now."

For, to Pauline Koner, a characterization is never finished. The search for deeper understanding is constant. Her portrayals are always fresh because, with each performance there is the expectation of new discoveries.

Quietly now, she folded her notes. As she placed her well-worn copy of the Stanislavsky book back on the shelf, it was clear that his precepts were yet stirring in her mind, mingled with the knowledge that comes from experience and blended with the talent and sensitivity that make for artistry in the theatre.

I stepped out into the still night. It was along this same street, where she now lives, that Pauline Koner as a little girl had come after school to her lessons with Michel Fokine, excited with the anticipation of discovery. But then the search had only begun.

THE END

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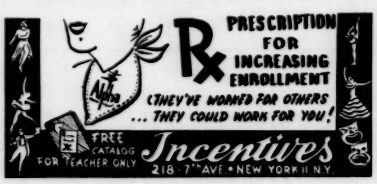
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Ballet on Discs

by M. Lurje

Johnson: Letter to the World (Suite from the Martha Graham dance work of the same name) Concert Hall 12" record CHS 1151.

Hunter Johnson, a composer of the same generation as Samuel Barber and William Schuman (who also have dance scores to their credit), is a native of North Carolina. He is a product of an American musical education and background and his music is most definitely in what is referred to as "the American grain". Johnson's music has qualities of melody, rhythm and texture which often suggest a relationship with earlier American composers, and yet his style is one of the strongest and most original.

The music for *Letter to the World* was composed by Johnson in 1940, and premiered August 11, 1940 at Bennington College, Vermont. It has had numerous performances in the United States and Latin America by Miss Graham and her company. The 30-minute dance work combines dance, music and poetry in a manner which has had a profound influence on modern American dance in general. The score was revised in 1948 and the present suite, which comprises about half of the music of the dance, was rescored for chamber orchestra in 1952.

Graham's title is a phrase from a poem by Emily Dickinson, and all the themes and spoken words of the dance are taken from the works of the New England Poetess.

No one character in *Letter to the World* is meant to portray Emily Dickinson. Each character is some aspect of her, an extension of her own self in childhood, adolescence, and maturity. The Ancestress, for example, is the embodiment of her background, Puritan, awesome, but beautiful, and is the symbol of the death-fear constantly in her mind. March and the other men are extensions of the Lover who, in turn, represents her gesture toward happiness. The loss of her lover forces her to face her destiny as a poet, with the realization that her happiness must be found in the intensity of her work. Out of the tragedy of loss will be born the poet: this is her *Letter to the World*.

This recording is indeed a rare piece for any collector of ballet music, and as such is most certainly a "must". The performance by the Concert Hall Chamber Orchestra under the direction of Robert Hull is finely paced, most assuredly sensitive and authoritative. For those who have seen Graham's hauntingly beautiful work, the music by Johnson will once again evoke images of one of Graham's most successful compositions.

Recorded sound is fine, surfaces are good, and the price is right. A welcome addition.

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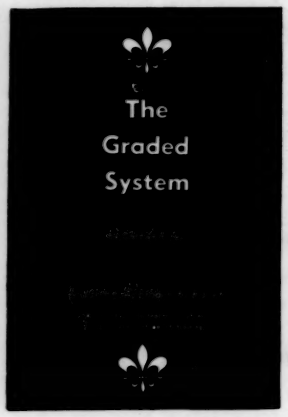

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Preface

"Nothing is more useful to man than those arts which have no utility."
OVID: 43 B.C.—17 A.D.

"Poets and artists plot the characteristics of their epoch, and the future docilely falls in with their desires."
GUILLAUME APOLLINAIRE: 1880-1918

"Art is the demonstration that the ordinary is the extraordinary." AMADEE OZENFANT

This exclusive series by one of the most brilliant of contemporary art critics has been so arranged that its monthly pages may be cut from DANCE Magazine *by those who wish to do so, and set into a loose leaf folder with the above introduction on the opening page.*

We feel that through Mr. Chanin's DANCER'S DIGEST OF GREAT ART *we offer a window onto history where those who love the dance will find a veritable treasure of authentic information and invaluable inspiration.* L. J.

● There has never been a time or a place without some form of art; for art is the stirring, concrete expression of human experience. And art endures after the culture which produced it has vanished.

The sculptor shapes volumes, voids and contours in space. The painter enriches a flat surface with a meaningful interplay of color, line, rhythm, form and space. The dancer composes ordered movement in space and time. All artists control and command the elements of their art to express their time and place in the world.

The arts differ but all are linked. Each art illuminates the other arts. Cicero knew this some 2000 years ago: "All the arts have a certain common bond of union and are connected by blood relationship with one another." For this reason dancers can understand their own art better if they know something of painting and sculpture, and painters and sculptors should know more about dancing.

With the page of Egyptian sculpture, DANCE Magazine begins a pictorial digest, with brief text, of the adventures of the mind, heart and hand as expressed in key examples during 5000 years of painting and sculpture. A. L. CHANIN

Dancer's Digest of Great Art

by A. L. Chanin

Egyptian Art

• *Some several thousands of years before the Parthenon, the Egyptians had already evolved a great style of sculpture; but for centuries the Western world's admiration for the more warm and life-like art of the Greeks eclipsed the achievements of the Egyptian artists. Today, when the power of architectural forms is better understood and more appreciated, the Egyptians are recognized as the creators of some of the supreme sculpture of all times.*

Egyptian sculpture possesses monumental power and vitality. It is masterly in its breadth and scorn for irrelevant details. Compact, architectural forms unite and relate the massive with the delicate. In addition, the sculptors possessed superlative technical control, working with the hardest stone, or with delicate ivory and wood.

The major function of Egyptian art was the perpetuation of the power of the Pharaoh and his priests. Thus, forms and symbols were evolved which could impress and dominate the people. And since the Egyptian religion and government believed in life after death, art flowered still more as a means of providing and insuring life in the next world.

Because art was essentially another method of perpetuating traditional power, painting and sculpture were subject to strict, almost unalterable conventions. Therefore, forms and concepts barely changed during all the slow centuries. Art became a series of set exercises, into which artists had to breathe creative vitality.

The belief in a good life after death expressed itself in an art which evoked a feeling of endless endurance in time. The sculptors found a way to express this by statues of impenetrable calm, through formal, static, monumental shapes, which exude a proud and lordly scorn of the brief span of life.

On the other hand, in the surviving art of the middle class, small statuettes and some wall paintings give a glimpse into the light-hearted, laughter-loving, joyous spirit of the average Egyptian people.

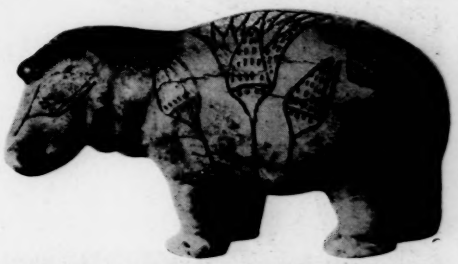
DIORITE CARVING OF KEPHREN: detail of the head; about 4750 years ago; original in the Cairo Museum, Egypt.

Broad mass and precise delicacy are subtly combined in one of the finest and earliest of the Egyptian Pharaoh statues. Unsurpassed as an expression of the grandeur and impassive power of a human who was considered a god, it is also a keen portrait study of an individual.

Kephren, who ruled for 24 years, was the builder of the middle pyramid, and probably also of the Sphinx. He is portrayed wearing the royal striped linen headdress. The artificial ceremonial beard is a royal attribute. Behind him, the hawk-god, Horus, God of the Sun, and patron god of the early pharaohs spreads his wings to join and support the Pharaoh.

The sculptor fused the headdress with the wings in one indissoluble rhythmic unit. Another handsome design is the curve of the hawk's back in relation to the back of the headdress. Throughout, the sculptor unerringly chose the major forms and eliminated inconsequential detail.

The figure is carved of dark green diorite, one of the hardest of stones. It was found in a mortuary temple near Gizeh. Originally there were 23 statues in that hall, as "stand-ins" for the Pharaohs — of these nine survive.



FAIENCE POTTERY; HIPPOPOTAMUS: about 4000 years ago; original in the Metropolitan Museum of Art, New York.

This witty and charming figure, found in a steward's tomb, shows the more down-to-earth Egyptian art.

The rather realistic body is colored with a lovely blue glaze, and decorated with lotus blossoms and water plants to capture the spirit of its life by the Nile.

PAINTED WOOD: WOMAN CARRYING OFFERINGS: about 4000 years ago; original in the Louvre Museum, Paris.

These Egyptian figures, the oldest known free-standing figures of domestic servants, were made to serve their masters in the hereafter.

The girl carries the chief funeral offerings: on her head, a box with a joint of beef; in her right hand, a jar for libations.

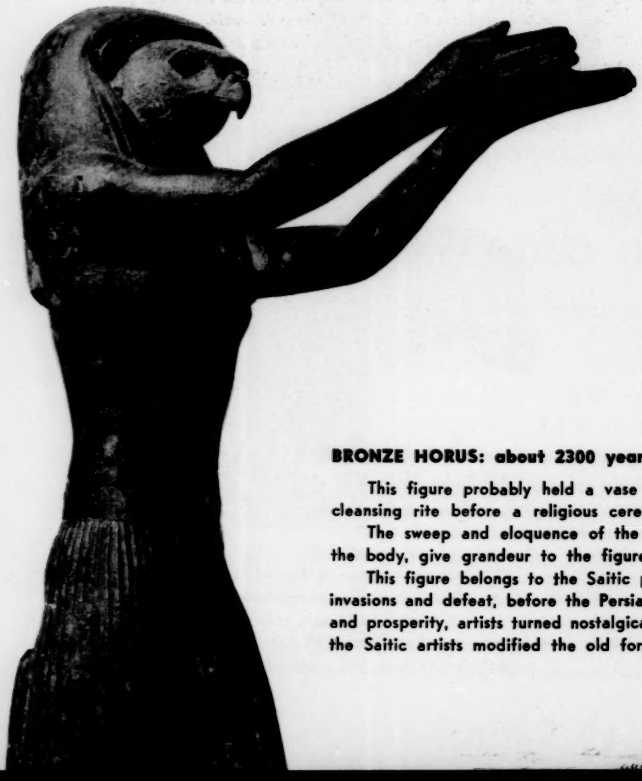
The lithe figure in the clinging dress, individual yet stylized, is carved with extraordinary delicacy and clean-cut contours. While the rigid movement reflects the grandeur of royal Egyptian sculpture, the interest in details of specific appearance and work is a hallmark of Egyptian treatment of non-royal personages. In this way, the unknown carver achieves a remarkably unified form, strengthened by such subsidiary designs as the bent elbow, related as a design unit with the contour of the basket, and the arm and the jar as a reinforcement to the vertical stress and rigidity of the figure.

RELIEF CARVING OF AMENOPHIS IV, OR IKHENATEN: about 3325 years ago; original in Deutsches Museum, Berlin.

For 17 years (1375-1358 B.C.) Egypt was ruled by an amazing revolutionary pharaoh who suppressed polytheistic religion, and established a monotheistic worship of the sun as the source of all life. He changed his name from the old Egyptian god Amen, to Aten, the sun, and built a new capital. The revolution also affected art, for Ikhenaten sponsored sharp realism in place of stylized forms. The Pharaoh even permitted highly unflattering portraits of himself and of his lovely Queen, Nefret-ity, and of his children. In the ruins of his capital, archaeologists found a sculptor's studio with this model for sculptors of the Pharaoh's profile. When Tut-Ankh-Amun (King "Tut"), his son-in-law, succeeded him, the old religion—and traditional art—were reestablished.

UNFINISHED RELIEF FROM A TOMB WALL; DANCING GIRLS: about 4350 years ago; original in the Louvre Museum, Paris.

When a wealthy Egyptian, Akhuthothek, died, the walls of his burial place were decorated with processions of his servants and entertainers to help him in his next life. This detail shows part of the group of dancing girls. They wear transparent dresses, and keep time to the teacher's or leader's handclapping.



BRONZE HORUS: about 2300 years ago; original in the Louvre, Paris.

This figure probably held a vase to make a libation of sacred water over the Pharaoh's head as a cleansing rite before a religious ceremony.

The sweep and eloquence of the majestic gesture, combined with the tapering, graceful symmetry of the body, give grandeur to the figure.

This figure belongs to the Saitic period, when, for a period of about 200 years, Egypt recovered from invasions and defeat, before the Persians finally shattered the empire. During the interval of independence and prosperity, artists turned nostalgically to old art forms. However, in place of the earlier massive power, the Saitic artists modified the old forms by superimposing a delicate, decorative quality.

(Next month: Greek Art)

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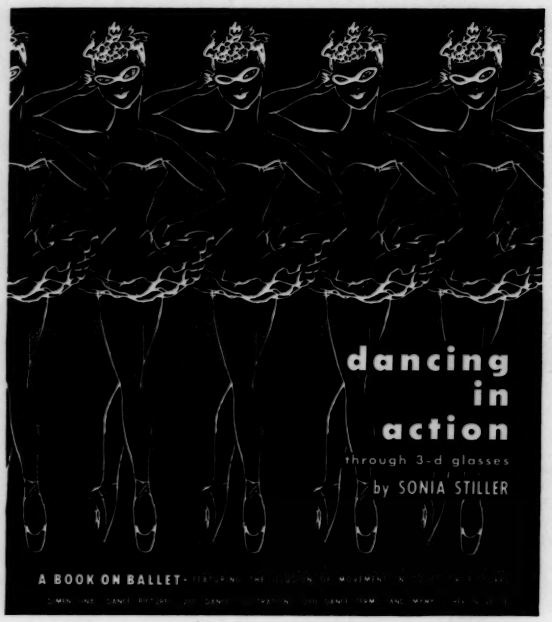

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Interview with Faubion Bowers

(*continued from page* 41)

At this point, reminiscences were for the moment cut short while we wandered—homeless wretches that we were—into a restaurant, where we were joined by friends of the Bowers. The talk turned for a moment to the latest little-boy escapades of a very great English poet.

How, we wanted to know, did this sort of thing compare to the way artists conducted their lives in Asia? The simple answer was given that in Asia "art is respectable". This does not, of course, mean that it is stuffy or "bourgeois". It means rather that the career of actor or dancer, for example, is regarded as being as acceptable and "solid" for men as that of banker. (Women do not perform, except geishas.) Art is a matter of families. The youngster who wishes to become an actor or dancer must be a member of a family whose work is traditionally within that field. If he is not, then he must try to become adopted by such a family before he can hope to learn his craft. The artist lives within the social as well as the artistic traditions of his country. Because he is so eminently a part of his society, there is no occasion for him to stand on the fringes and throw stones.

The people of Asia are still close to their art and deeply affected by it, Mr. Bowers believes. Veneration for theater and dance extends to the performers until very old age cuts them down. Male dancers are not automatically suspected of effeminacy, as they are in the West. The brilliant technical displays of youth are attentively watched, but the audience is patiently waiting for the mellowness of old age to bring its special perfection to each performer. Time and tradition in the East have taught theater-goers that "you can't tell a good performer until he's sixty".

It is pleasant to note that Mr. Bowers' book *Japanese Theater*, is selling well. The East has become fashionable. Yet the author spent five long years seeking a publisher for this work. During that time he continued to discover for himself the beauties of a world of art which he believes may soon vanish forever. Now readers may share in those discoveries. Shortly to appear is a second book, *Dance In India.* And in the Spring, Faubion Bowers and Santha Rama Rau will be off again to their various homes in Asia, collecting more material for yet another book which will be a survey of dance and theater in all of Asia, including China.

As one may guess, there is nothing provincial about Faubion Bowers. By-passing his own craft, which is writing, in order to pay homage to a greater love, he says, "Words can sometimes lie. Only dance tells nothing but the truth". THE END

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Cecchetti

(*continued from page* 35)

a performance of the company. As the evening progressed, Diaghilev pointed out a handsome lad who was dancing in the ensemble. "How long will it take before he can replace Nijinsky?" he asked. Cecchetti, who had already noticed the young man's remarkable talent, replied without hesitation: "Two or three years." Actually, the boy was dancing leading roles long before that length of time had elapsed. Placed in Cecchetti's hands, he worked like a slave, practising for hours every day under the strict and relentless direction of the master. His name was Leonide Massine.

As the official teacher of the Diaghilev Ballet, Cecchetti guided a whole generation of distinguished dancers—dancers who today are artistic leaders all over the world: Alexandra Danilova, Leon Woizikowsky, Anton Dolin, Lubov Tchernicheva, even the baby of the company, little Alicia Markova.

When he was nearly seventy, Cecchetti decided he had had enough of constant touring. Much as he loved the stage—and one of the secrets of his greatness as a teacher lay in the fact that he never lost contact with the living theatre—he decided to settle down in London, open a school and confine his own appearances to the annual visit of the Diaghilev Ballet to the British capital. There was no lack of talent among the English dancers. Those whom he taught there included Ninette de Valois, director of the Sadler's Wells Ballet, Marie Rambert, director of the Ballet Rambert, and Margaret Craske, who teaches young American dancers at the Metropolitan Opera, the Juilliard School, and Jacob's Pillow.

It was while he was teaching in London that Cecchetti agreed to let Cyril W. Beaumont, the noted authority on dance history, codify and publish his method of teaching. With the technical assistance of Stanislas Idzikowski, one of Cecchetti's finest pupils in the Diaghilev Ballet, for the first volume (*The Theory and Practice of Classical Theatrical Dancing*) and of Margaret Craske for the

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second (*The Theory and Practice of Allegro in Classical Ballet*), Beaumont succeeded in translating into clear and practical terms Cecchetti's great legacy to the dance.

The final chapter of Cecchetti's career as a teacher was enacted in his beloved Italy. He had returned there, at the age of 73, intending to retire. Scarcely had he arrived in Turin when Diaghilev sent him young Serge Lifar, his latest protegé, who was to become the last premier danseur of the Diaghilev company, and is now the head of the Paris Opera Ballet. Next, the directors of La Scala, the great Milan opera house where Cecchetti had danced with such distinction fifty years earlier, heard of his presence and asked him to take charge of the ballet school, which in recent years had been badly neglected. He could not resist such an appealing assignment. His stipulations, however, are evidence of his disinterested devotion to the dance: he insisted that pupils be accepted on the basis of talent, without reference to nationality, that all lessons be free, and that his dancers should never be interrupted (for stage rehearsals, for example) during the hours set aside for class. His conditions were accepted, and in 1925 Cecchetti became director of the La Scala Ballet School. There he taught Gisella Caccialanza, who was a soloist in Balanchine's original American Ballet and in recent years has been prima ballerina of the San Francisco Ballet, Attilia Radice, who for a score of years has been Italy's leading dancer, and Cia Fornaroli Toscanini and Vincenzo Celli, who in their New York studios are among the foremost exponents of the Cecchetti method. The *Maestro*, faithful to his art, literally, until his last breath, was stricken by his fatal illness while teaching a class at La Scala, just 25 years ago, in November, 1928.

Through almost every line of current classical ballet teaching, even the most Russian, Cecchetti "blood", however diluted, has been infused into American Ballet. Even those who disagree most heartily with the rigidity of his method cannot but be thankful for his magnificent—if not unparalleled—contribution to the art and science of dance teaching.

THE END

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Hollywood Commentary . .

by Ted Hook

MOTION PICTURES IN PRODUCTION

Once again Hollywood faces a temporary "shut-down" of several studios with the others suspending musical production until after the first of the year; however, there is still a good deal of activity on two major lots.

M.G.M.: Busby Berkely winds up his ritual dance using 70 dancers and featuring Joan Taylor in "Rose Marie" . . . When **Michael Kidd** begins choreographing "Them Sobbin' Women", he'll be working with **Matt Mattox** and **Jacques D'Amboise**, 19 year old dancer from New York City Ballet (remembered especially for "Filling Station"). They will be 2 of the 6 brothers of singer Howard Keel . . . **Hermes Pan** returns from vacation to prepare "Hit the Deck" for an early November shooting.

Paramount: Diana Adams was filmed in the lead role of a hilarious dance sequence with Danny Kaye for "Knock on Wood" while the company was in Calif. **Robert Alton** now has four assistants for "White Christmas"; **Ernie Flatt, Bea Allen, Joan Bayley** and **Les Clarke** will join forces for the assembling of 17 musical numbers. **Donald O'Connor** was forced out of the film due to illness and **Danny Kaye** replaces. This picture also marks the screen debut of **John Brascia** ("Hazel Flagg") who dances several numbers with **Vera-Ellen**. At present they're working on a "Mandy" number with 13 boys and 13 girls. Alton has some interesting predictions concerning up-and-coming dancers. From "Hazel Flagg", he predicts future success to young **Don Crichton** and **Joan Morton** (comedienne) of the chorus, in addition to **Sheree North** whom he considers to have "great talent". From "Me and Juliet", dancers **Bob Fortier, Francine Bond, Augustine Rodriguez** and **Svetlana McLee** win the Alton stamp-of-approval. Mr. Alton has a three-point formula for a success story, and he considers that unless each item is carefully developed the whole plan collapses. The three points: self-education, self-discipline, self-application . . . **Nick Castle** is set to choreograph "Hazel Flagg" with Jerry Lewis as star?

DANCE THEATRE

Edwin Lester's production of "Kismet" proved to be the most lavish musical yet produced on the West Coast. Alfred Drake and Doretta Morrow scored as star performers and **Jack Cole's** three little Nomadic princesses were the high-point of the evening; **Pat Dunn, Bonnie Evans** and **Reiko Sato**, all three perfectly cast. **Beatrice Kraft** stops the show in her solo number. At this writing several numbers are being added before the Broadway opening. Dancers **Jack Dobbs** and **Marc Wilder** have been given a specialty . . . **Danny Daniels** appeared on the same bill with Peggy Lee and Victor Young's orchestra for the final concert at Hollywood Bowl where a capacity crowd witnessed tap-dancing with an orchestra in concerto form . . . After 21 years a straight "melodrammer", "The Drunkard", has gone musical with the title "The Wayward Way" and rubber-legged **Glen Turnbull** wins plaudits for his fine eccentric dancing . . . Every year **Lester Horton** gives several scholarships to underprivileged children regardless of race, color and creed. This year on October 16th the Horton Dance Theatre will present their annual "Bal Caribe" so that more scholarships may be given next year. All of Hollywood, and any visiting firemen are urged to attend this costume ball.

NITE CLUB CIRCUIT

George Moro takes over the Biltmore Bowl with his "Starlets" providing the entertainment . . . **Dorothy Dorben** signed **Rene deHaven** to eight weeks at Bimbo's 365 Club, S. F. where Rene manages to captivate the audiences with his exciting routines and warmth of delivery . . . **Barry Ashton** choreographed a package show which he will tour beginning next month; **Sally McClosky** is featured . . . Newlyweds **Helen Silvers** and **Rudy del Campo** are "polishing" their song-and-dance act after one year of preparation! . . . Paramount contractee **Tom Morton** will tour the U. S. as a single dance act.

"GLAMOROUS GLITTER GULCH"
(Las Vegas)

The **Don Arden** dancers are the talk of Highway 91 with their rendition of "Autumn in the Air" featuring toe-dancer **Evie Lynn** at the Desert Inn . . . **Kathryn Lee** and **Marc Platt** made their Vegas debut at the Thunderbird with excellent reviews . . . **Olga Lunick** flew into town to set a "New Orleans" number for exotic dancer **Kalantan**, currently appearing at the Silver Slipper . . . **Keefe Brasselle** (newcomer who plays title role in "The Eddie Cantor Story") signed **Renee De Marco** to stage dance routines for his nitery debut at the Flamingo. **Nanci Crompton** returns to the Sahara after a successful engagement at the London Palladium . . . **Seymour Felix** took over the Flamingo this month and has contracted local dancers **Cass Yeager, Jack Regis, Roy Fitzell** and **Jerry Antes** to "front the line".

TED BITS

Billy Daniel will stage **Betty Grable's** November show for the Chicago Theatre, where she will share billing with her bandleader husband Harry James . . . Socialite Doris Duke is studying ballet with **Carmelita Maracci** . . . Jerome Lawrence and Robert Lee ("Look Ma I'm Dancin'!") writing a musical version of "Lost Horizon" to be called "Shangri-la" . . . **Anthony Capps** off to San Francisco to wax dance instruction records for the Cavalier Co. **Allyn McLerie** enacted female lead in George Bernard Shaw's "You Never Can Tell" at the La Jolla Playhouse . . . **Darvas** and **Julia** received the largest amount of money to date for the appearance of a dance team when their salary rose to a neat $5,000.00 for one stint on Ed Sullivan's "Toast of the Town" . . . Dancing brothers, **Al Gilbert** and **Pat Rico** staged a benefit show for the orphans at the Vista del Mar home . . . **Nick Castle Jr.** is following in "pop's" footsteps, studying tap with **Marjorie Jean**.

(continued from page 6)

LONDON DATELINES

The summer ballet season in London was highlighted by the visit of the **Royal Danish Ballet** which danced at Covent Garden for two triumphant weeks from August 11th to 22nd on its first major expedition abroad. Four large-scale productions and six smaller ballets were brought to London, with the emphasis on the Bournonville ballets that are the company's unique heritage.

In character dancing, in feeling for period style, in the strength of its male dancers and the completeness of its productions, the Danish Ballet is second to none. In London the major successes were "La Sylphide", with **Margrethe Schanne, Erik Bruhn** and **Gerda Karstens;** "Napoli" with **Borge Ralov, Mona Vangsaa** and **Kirsten Ralov;** "Coppelia" with **Inge Sand, Fredbjorn Bjornsson** and **Niels Bjorn Larsen;** and "Graduation Ball" in which Gerda Karstens and **Svend Erik Jensen** had an ovation for their pas de deux as the Headmistress and General and **Frank Schaufuss** another for his Drummer solo. But the warmth and humanity of all the dancers endeared them to the London audience and on the closing night every member of the company received a carnation from the gallery with a note saying "Come Back Soon".

The contrast provided by **Roland Petit's Ballets de Paris,** who opened two days after the Danes closed, could hardly have been greater. Here the emphasis was entirely on the chic, the **sexy,** the "dernier cri". Decor was ravishing (if inefficiently hung and stage-managed), girls were beautiful, ideas were brilliant, but choreography somehow got overlooked. Petit may have a genius for the theatre but it is becoming doubtful whether it will find its true expression in the medium of ballet. The company was headed by **Colette Marchand** and Petit himself. **Violette Verdy, Helene Constantine, José Ferran** and **Serge Perrault** contributed some excellent performances.

The closing weeks of **Festival Ballet's** London season were enlivened with controversy over the dancing of **Nora Kovach** and **Istvan Rabovsky,** two Hungarian dancers who have worked in Moscow and more recently in Budapest and who are later to appear in America under Mr. Sol Hurok. Certain flamboyant gestures in presentation encouraged the unfriendly to dismiss them as "acrobatic" but discipline under a fine teacher could easily impart the true simple grandeur of classical style and the dancers have natural gifts and technical ability such as we have seldom glimpsed before.

Sadler's Wells Ballet gave a farewell season at Covent Garden before flying to America, in which a revival of Ashton's "Cinderella" was the main work. Their faithful London public gave them a great send-off on the closing night with, as always, an ovation for **Margot Fonteyn,** many flowers and a speech from **Frederick Ashton.** In their absence we have a company of **Yugoslav National Dancers** at Sadler's Wells Theatre, providing spirited and fascinating folk dancing, and the first London appearance of Walter Gore's new ballet company at the Princes Theatre. Most balletomanes, however, are devoting all their spare time to reading **Richard Buckle's** book "The Adventures of a Ballet Critic" which has been published by the Cresset Press at 21s. A record of his progress as a critic and of the fortunes of his magazine "Ballet", it is the wittiest, wisest and most informative book that has appeared for years and it deserves a success comparable to that enjoyed by Haskell's "Balletomania" in the 'thirties.

Mary Clarke

LATIN AMERICA REPORT

CHILE: The Chilean season this year got off to a slow start with revivals of "Petrouchka", "Redes", "Legend of Joseph" and other works.

The main event up to date has been Orff's ballet-oratorio "Carmina Burana" with choreography by **Ernst Uthoff** and the participation of the University of Chile choir and National Symphony Orch. This work, based on German medieval songs, has been very successful. Costumes and decor, the dancers, the choir and solo singers add up to a colorful spectacle which, when one adds the interest of the plot, make this work well worth all the effort put into it . . . The U. of Chile Ballet is also expected to produce a new work with a score by Chilean composer Enrique Soro and choreography by **H. Poll** . . . The Sulima Classical Ballet Co., who last year presented the Soviet ballet "The Fountain of Bakhchisaray", are preparing an important new work, also with a Chilean score (Salvador Candiani) called "Noche de San Juan".

Dore Hoyer, German modern solo dancer, toured Argentina, Brazil, Chile and Uruguay this year and is at present back in Hamburg preparing the program for her 1954 South American tour. Her success was outstanding, all the more striking since she makes no compromises. Her dances avoid feelings easily accessible to the public such as sex or sentimental approach. Nevertheless, Dore Hoyer produces a great emotional impact. A large vocabulary, absolute control over her body, subject matter at the same time abstract and deeply human lead to pure dance and emotion on the highest plane.

"Ballet"

DIRECT FROM PARIS

While the Paris Opera was closed for a short vacation, the Opera Ballet, under the direction of **Serge Lifar,** appeared at the Salzburg Festival in Austria. . .

The elegant casinos at Deauville, Trouville and Biarritz saw a good deal of dance activity during August. At Deauville, the **Marquis de Cuevas Grand Ballet** presented the world premiere of "L'Ange Gris" with libretto by the Marquis to the music of Debussy's "Masques et Bergamasques" and **George Skibine's** choreography. Sets by the young painter **Sebire** and costumes by **Karinska. Marjorie Tallchief,** newcomer-from-Australia **Kathleen Gorham, Serge Golovine** and **George Skibine** were featured . . . **Harald Lander** has been preparing the 19th century Bournonville "La Sylphide" with **Rosella Hightower. Nijinska,** who recently replaced **John Taras** as ballet master is at work on a ballet based on "Hamlet" with George Skibine in the title role. To be presented at the Empire Theatre in Paris during October.

Violetta Elvin of Sadler's Wells, was in France to discuss guest appearances at the Opera . . . The "Ballets Romantiques" of **Jean Laurent** makes its debut at the Theatre de L'Etoile . . . **Yvette Chauvire** rested in Vichy between concerts.

On Sept. 12, in a magnificent setting along the Lake of Chiberta on the Basque coast of France, the **Marquis de Cuevas** staged the most extravagant social event of the season. Amidst a fairy-tale like decor, at his invitation, 2,000 persons participated in an 18th century costume ball. The host, resplendent in gold as Louis XIV, appeared on the immense stage afloat in the lake. Tableaux and ballet sequences followed as members of the Marquis' Grand Ballet entertained. At dawn, when the 3,000 candles which illuminated the festivities were burning low, the guests were still dancing in the beautiful pine groves of the country club grounds where the affair was held. Among the numerous dancers present were Spanish dancer **Antonio** as an 18th century grandee, **Ana Ricarda** as Carmago and **Renee Jeanmaire,** whose brief costume and "zizi" hair-do sparkled with gold dust. Jeanmaire arrived on a camel.

Colin—Silvant

CANADA DATELINES

The summer season, dancewise, has been more lively than usual in Canada. There were stimulating visits such as the exclusive trip of the London Festival Ballet (see August issue for review), and for the first time, a Canadian company forayed abroad. The trip wasn't as distant, and the location no more exotic than the Berkshire hills of western Massachusetts, but the week of performances by **Celia Franca's National Ballet Guild** at Jacob's Pillow was the occasion for much notice and comment. There have been individual excursions before, notably that of the now Royal Winnipeg Ballet last spring in Duluth, and this same company has a series

scheduled for the coming season in the U.S. under Columbia Concerts, but the National Ballet was understandably proud of being the first to give a series of performances outside the native heath. They were seen by a wide cross section of American dance opinion. Some Canadian supporters came down for the event also, including television newsreel coverage.

VANCOUVER'S "Theatre Under the Stars" closed another highly successful season in Stanley Park. Much of the dancing personnel, who also doubled in parts, came from the Winnipeg Ballet, including **Carlu Carter** (formerly with the Sadler's Wells Theatre Ballet) **Gordon Wales, Bill McGrath, Marina Katronis, Peggy Rae-Norman,** among others.

Margaret Mercier, the trim 15 yr. old ballerina from Montreal returns to the Sadler's Wells Ballet School in London for the fall sessions, after a six week holiday at home. When she left for London three years ago, the promising Miss Mercier had already given full solo recitals among her many appearances round and about Montreal. Along with over-enthusiastic support, including the farewell address by one booster questioning what she had to learn in London, the Mercier career seemed in danger of over-exposure for a while. Reports from the London grapevine have it though that she is getting along famously and is said to number Arnold Haskell among her admirers.

BANFF has joined the Vancouver outdoor theatre and Toronto's Canadian National Exhibition as a source of summer dance work — and activity. The Banff School of Fine Arts has a very flourishing ballet department, headed by **Gweneth Lloyd.** This year **Eva von Gencsy** was her assistant. Just how many students were enrolled seems difficult to calculate, but there were 80 members at an 8.45 a.m. class that we saw — a fair indication of the trend towards summer dance high in the Canadian Rockies.

Canadian T.V. is another important new outlet for Canadian dancers. Toronto and Montreal are still the only producing centers but activity is on the increase. Now teaching at the British Columbia School of Dancing in Vancouver, **Heino Heiden** made appearances in the east on T.V. in his own work, "Daphnis et Chloé." Mr. Heiden was soloist with the Berlin State Opera before the war and later ballet master at the Dresden Opera.

Both of Canada's "national" companies are girding themselves for the new season. In Toronto, Celia Franca expects new faces in a cosmopolitan group. The hit of last season, "Lilac Garden" will be kept in the repertoire now that Antony Tudor has worked on his masterpiece with the company and his "Gala Performance" is now in rehearsal . . . The Royal Winnipeg Ballet will open with a new ballet by dancer **Arnold Spohr,** with costumes by Lady Tupper, who remains the managerial power behind the throne. The company has a new manager from New York, **Henry Guettel,** who hopes to extend its eastern appearances . . . . "The Shooting of Dan McGrew" is to be revamped and musical revisions are being made by composer Robert Fleming to both "Shadow on the Prairie," and his first work "Chapter 13," which is going back into the Winnipeg Ballet repertoire. New sets are among the revisions being made to all the company's offerings.

With both major Canadian groups racing neck and neck, it looks like a stimulating season ahead north of the 45th parallel. ***Francis A. Coleman.***

MEET CELIA FRANCA
Founder of the National Ballet of Canada . . .

For 7 performances, between July 28 & August 1, the youthful Nat'l Ballet of Canada surprised and pleased enthusiastic audiences at Ted Shawn's hospitable Lee, Mass. summer dance center. A two-year old company might understandably be sincere but gauche and unprofessional. That this one is not is due to its very able artistic director, **Celia Franca.**

Before the recent organization of this group Canadian dancers had long been talking about a resident national company. Discouraged, many had left for the U. S. and England, but many others steadfastly refused to leave, hoping that their chance would come.

After the 1949-50 Sadler's Wells tour of the Dominion, a group sought the advice of Director **Ninette de Valois.** By way of reply, Miss de Valois recommended Celia Franca for the task of surveying the nation's dance schools to see if the project would be feasible.

Experienced as a teacher, dancer and choreographer, Miss Franca was an excellent choice. In England she had danced with the Ballet Rambert, the International Ballet, and Sadler's Wells, appearing in most of the great classical works. Perhaps best known for her interpretation of The Woman in His Past in "Lilac Garden," she had also created two important roles —that of the Queen in Robert Helpman's "Hamlet" and of the Prostitute in "Miracle in the Gorbals." For the Sadler's Wells Opera Ballet she had choreographed "Khadra," a story ballet set in Persia, which immediately delighted the English critics with its charming and inventive use of classical techniques. Thoroughly grounded in the great tradition, Miss Franca was also alive and sympathetic to modern trends. In Canada she found unrealized dance possibilities which excited her desire to promote the new company. With the organizing of the National Ballet Guild of Canada, she received the official go-ahead signal.

In the summer of 1951, Miss Franca held auditions throughout the Dominion, and in September, making her headquarters in Toronto, she began six weeks of rehearsals —all the time available before the first scheduled performance. So short a period might well frighten a troupe of seasoned professionals. But Miss Franca's group had never before danced together. Some had never come closer to ballet than summer light opera seasons; some had never even been on the stage! Their backgrounds were heterogeneous; a disorganized mixture of styles was represented; a sense of classical tradition was almost completely lacking. But there was talent and enthusiasm and a willingness to learn.

With rehearsals went classes. Swayback and all its attendent faults—bent knees, incorrect body alignment, heavy thighs—all had to be worked on. A uniform classical style had to be developed. Of course, it could not all be done in six weeks. But what was accomplished in that time was amazing. And the company has continued to make progress.

Miss Franca takes a long term view of her planning. Primarily, now, she is concerned with building for the group a classical repertory because, she explains, a classic can't be faked and she wants to set high standards. "Nutcracker" and "Coppelia" came first; "Swan Lake" is next. However, she also includes the best of established modern choreography. "Lilac Garden" is already one of the finest pieces danced by the company, if not its best, and next year another Tudor ballet, "Gala Performance," will be added. After such great works have been mastered, she feels, the time will come for Canadian choreographers. A beginning has been modestly made. Gradually, when they are ready for it, a Canadian repertory will be evolved.

As performers, the dancers have already set a standard. Two natives especially, **David Adams** and his wife, **Lois Smith,** have developed into musically and dramatically sensitive artists of considerable technical calibre. According to the students whom she taught at Jacob's Pillow, Miss Franca's vigilant teaching must have had a good deal to do with this.

Canadian dancers, have, she says with pleasure, a character distinctly their own, combining English refinement with American vitality. This is their chance. With Celia Franca to guide them, with **George Crum's** expert musical direction and **Kay Ambrose's** fine sense of costuming, they are in excellent hands. Their one week engagement at Jacob's Pillow was their first American appearance. There is reason to believe it the first of many to come. ***Selma Jeanne Cohen***

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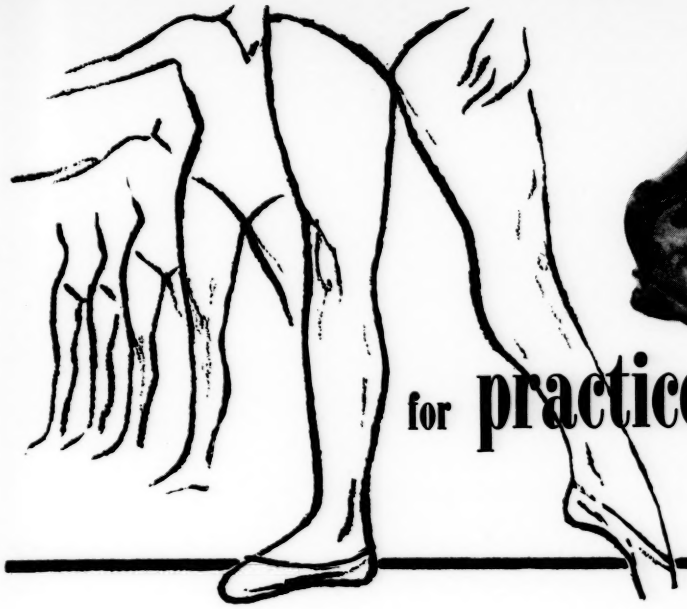

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